

Box. A. 24. 1007

DET KONGELIGE BIBLIOTEK
AF S. A. E. HAGENS
TESTAMENTARISKE GAVE
M C M X X I X

Köbt 14/12 1903 für Oscar Weigel, Leipzig für 15 Bst.
L. H. E. Hagen.

Erster Theil

Zwey-stimmiger

S. A. E. Hagen.

SONATEN und SUITEN

Nebst einem gedoppelten Basso Continuo
gesetzt

von

Dieterich Becker

Bestalten Rahts = Violisten in
Hamburg/

BASSO CONTINUO.

Hamburg/

Gedruckt bey Georg Nebenlein/

Im Jahr 1674.

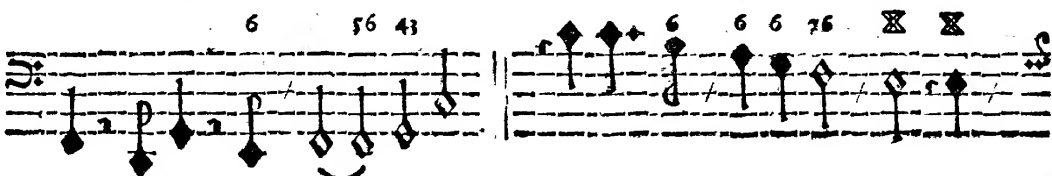
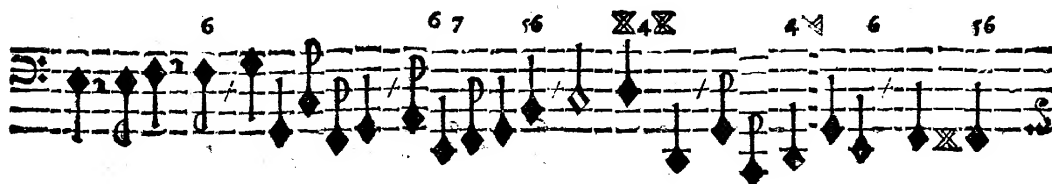
In Verlegung des Autoris / bey welchen es
auch zu finden.



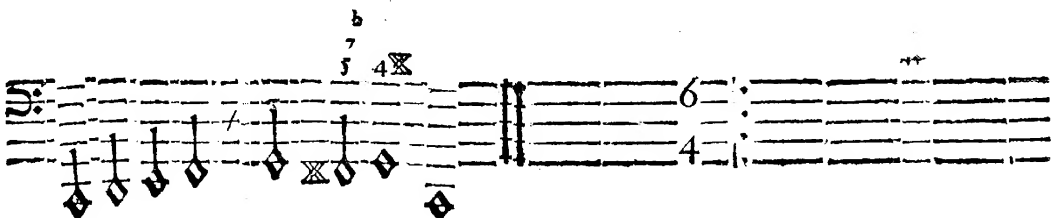
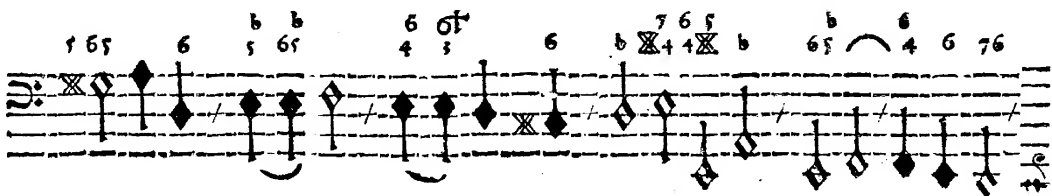
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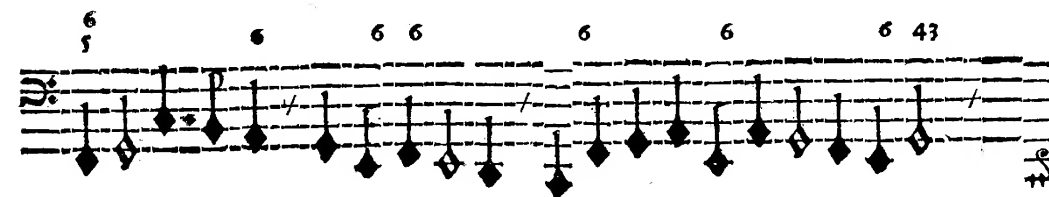
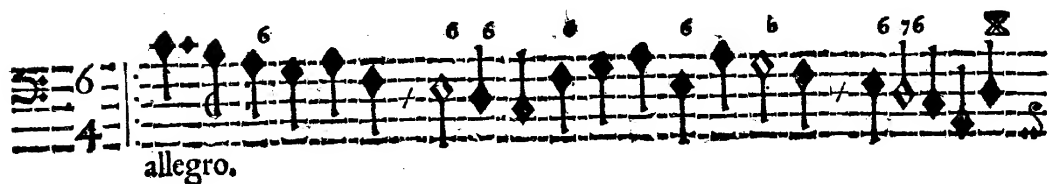
Sonata.

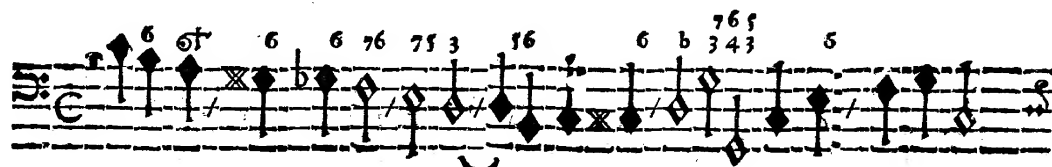
Basso Cont:



adagio piano

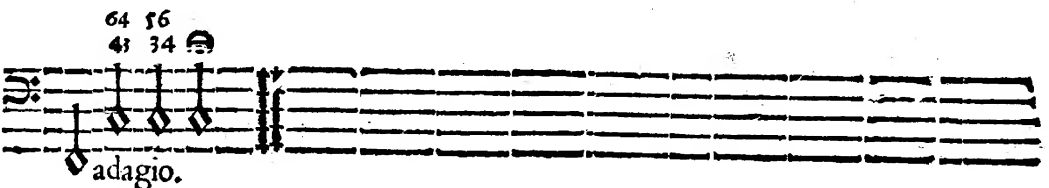
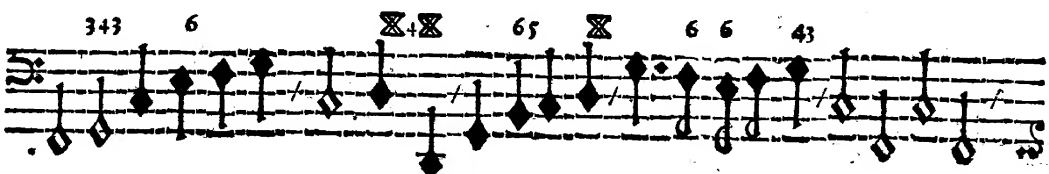
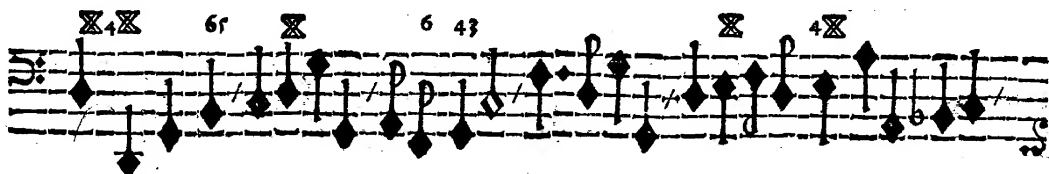




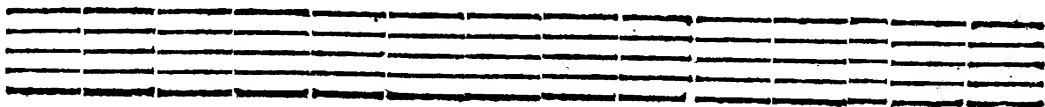
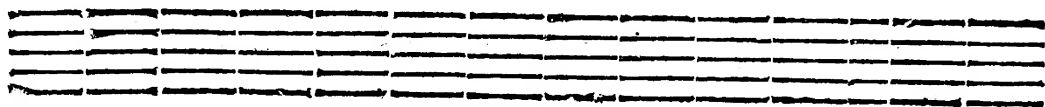


adagio

allegro.



adagio.



A a a 3

AaI-

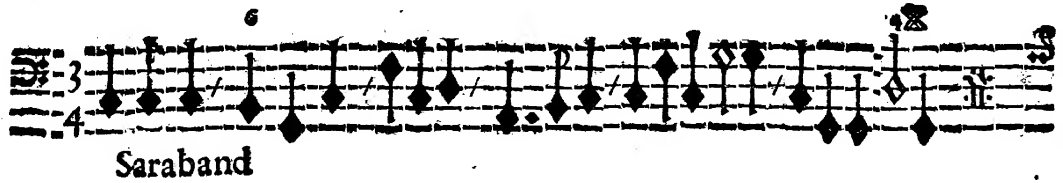
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Allmandt

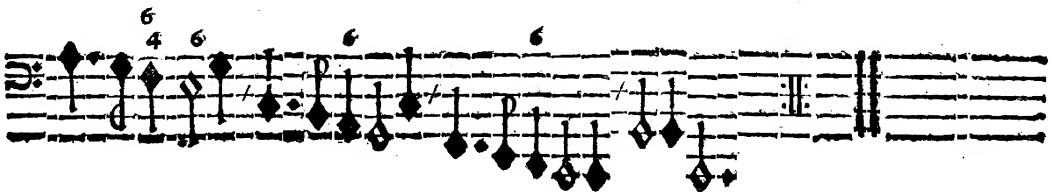
III.

4. Sara

IV.

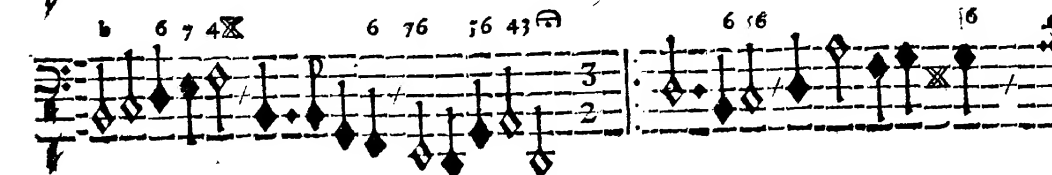
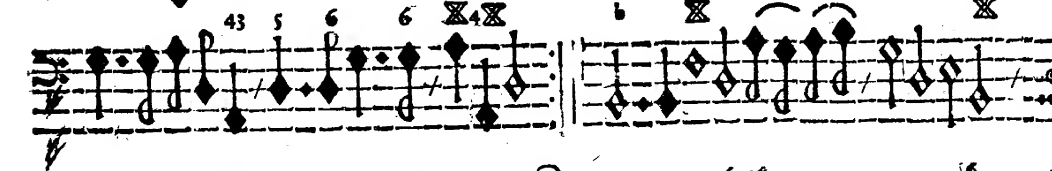
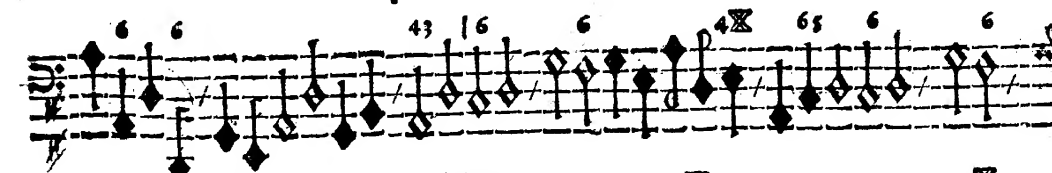
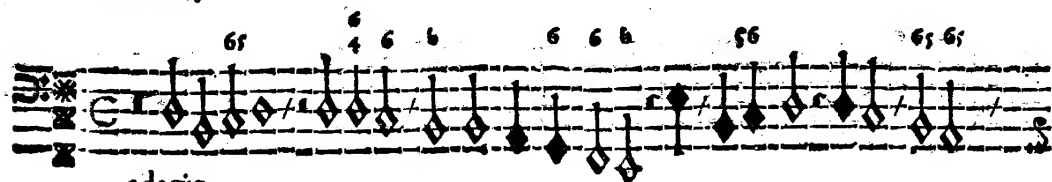


V.



VI.

Sonata.



First system of musical notation, featuring six staves with various musical notes and fingerings. The notation includes sixteenth notes, eighth notes, and quarter notes, with fingerings indicated by numbers 1-4 and 6. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef.

allegro.

Second system of musical notation, featuring six staves with various musical notes and fingerings. The notation includes sixteenth notes, eighth notes, and quarter notes, with fingerings indicated by numbers 1-4 and 6. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef.

Bbb

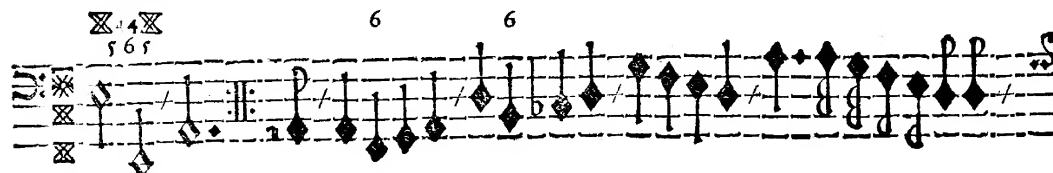
2. Suit

VII.,.

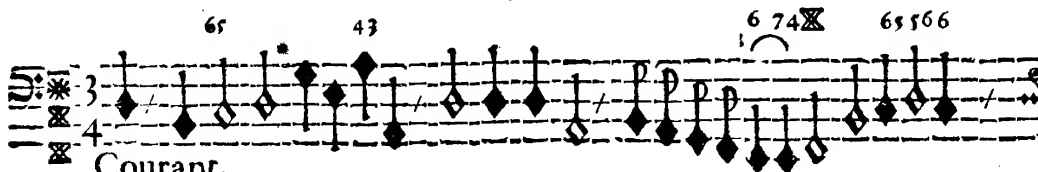
Suite,



Allmandr.



VIII.



Courant.



9. Sara-

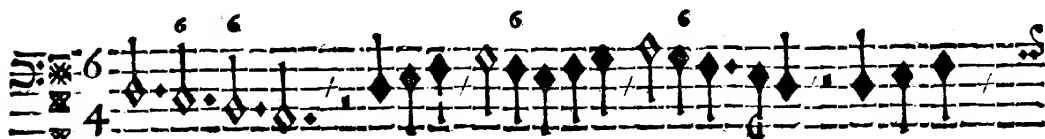
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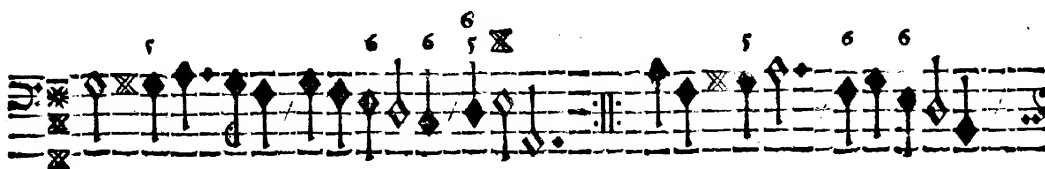
Saraband.



X.



Gigue.

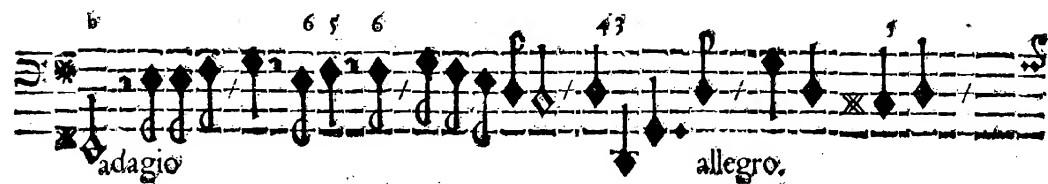


Bbb 2

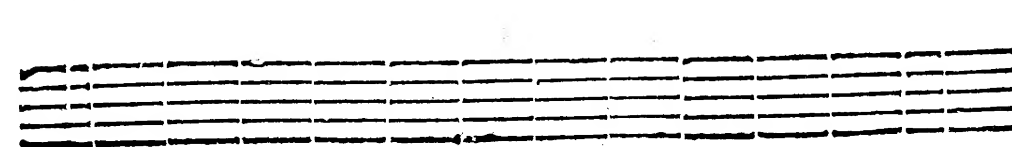
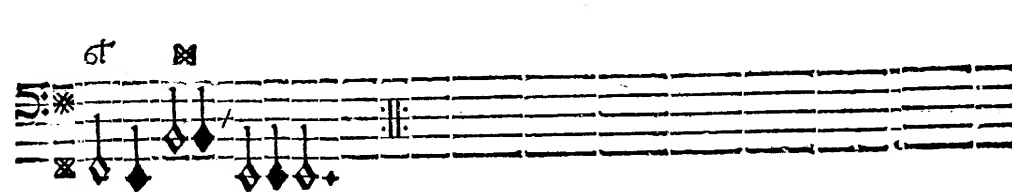
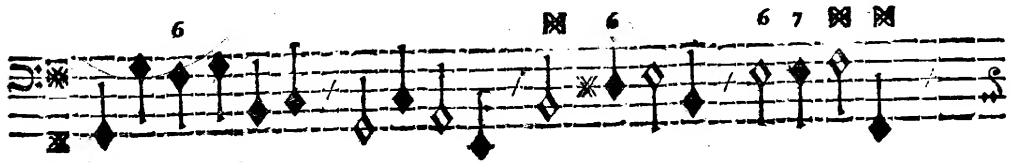
1. Sona-

XI.

Sonata.

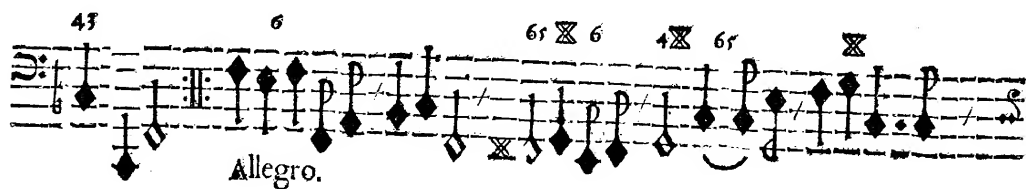
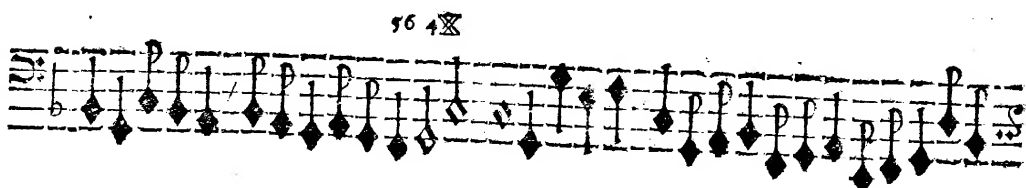


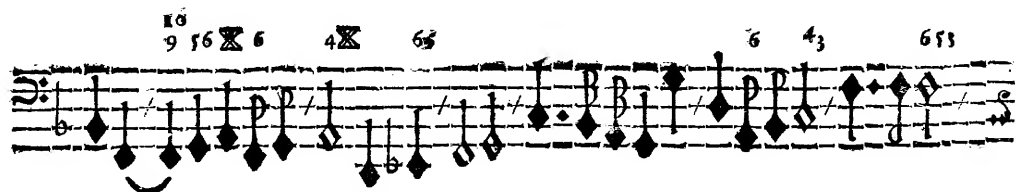
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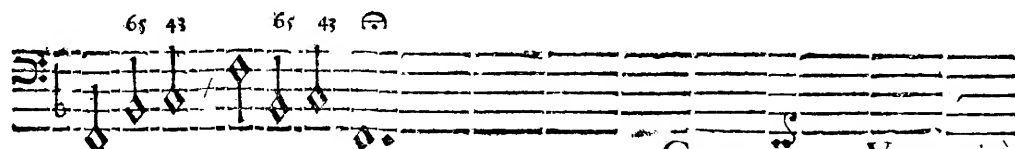
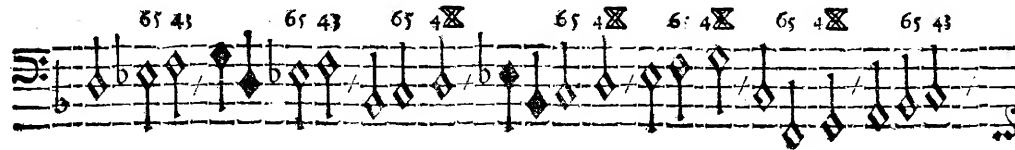
XVI.

Sonata.



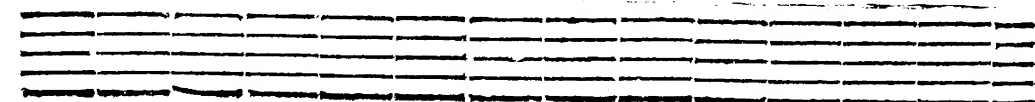
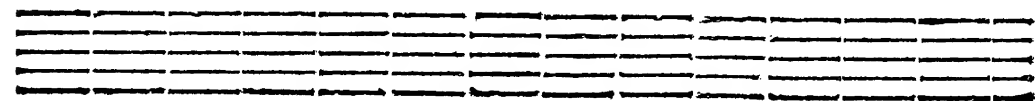
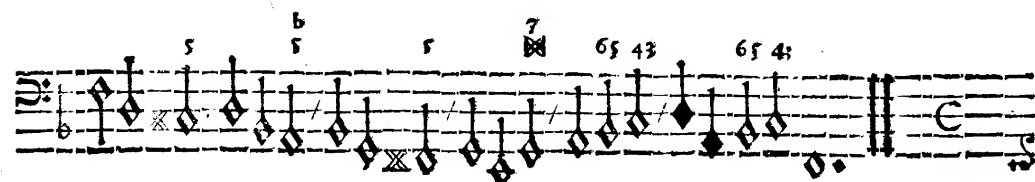
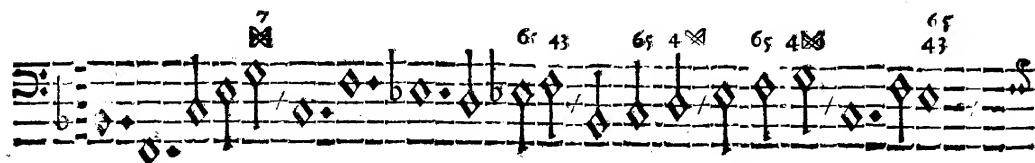
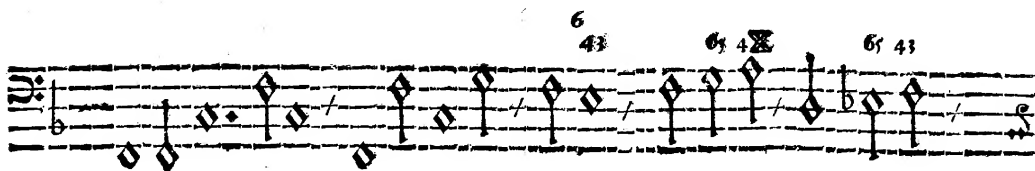


adagio.



Ccc 3

Verte cito



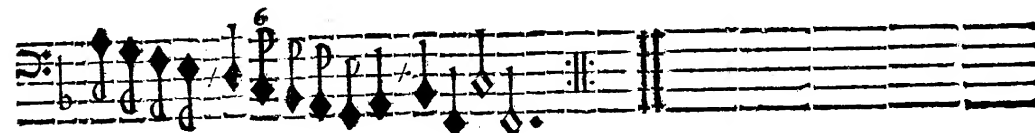
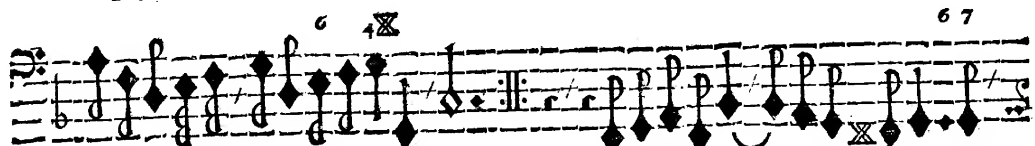
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XVII

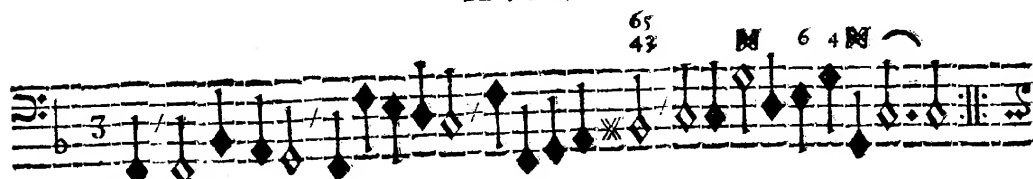
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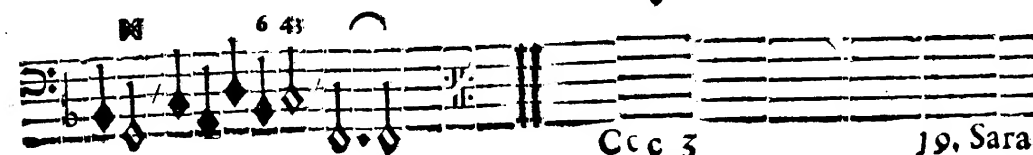
Allmandt.



XVIII.



Courant.

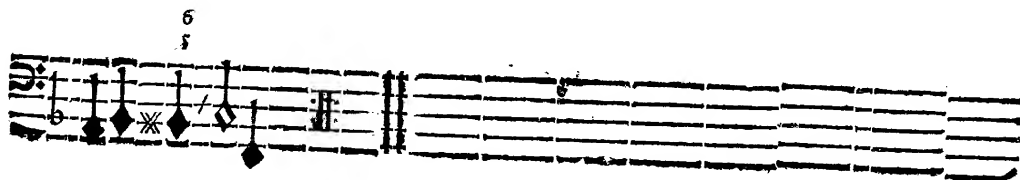


19, Sara-

XIX.



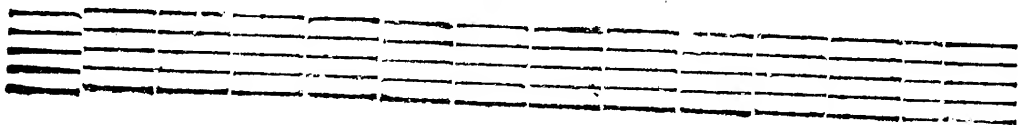
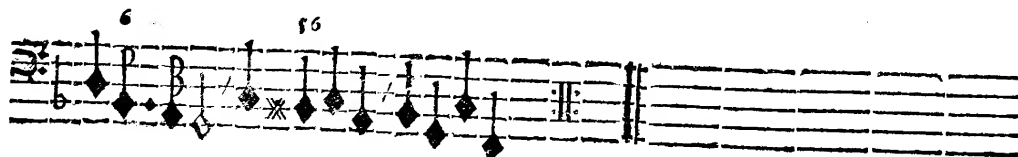
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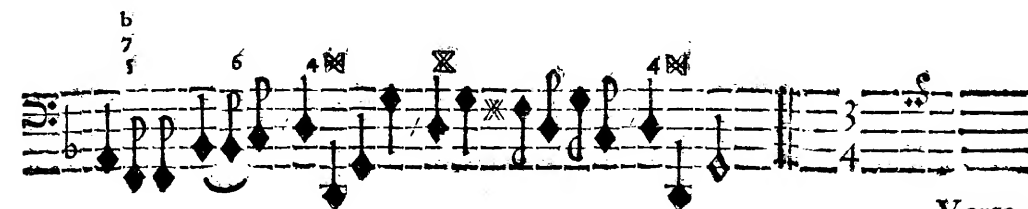
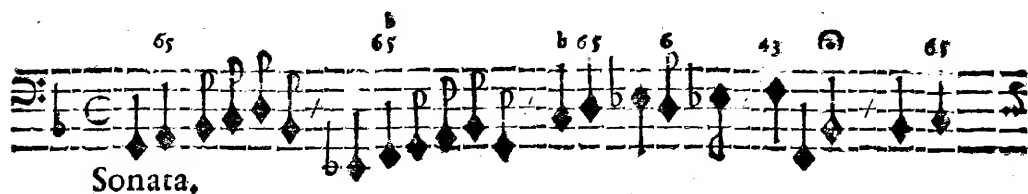
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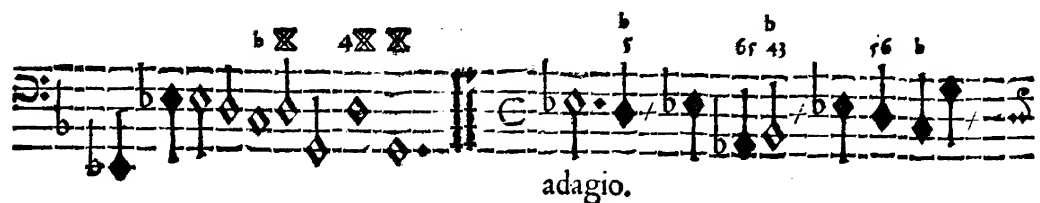
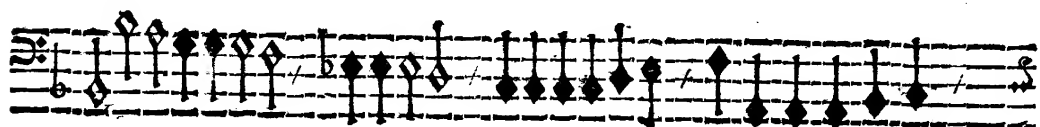
Gigue

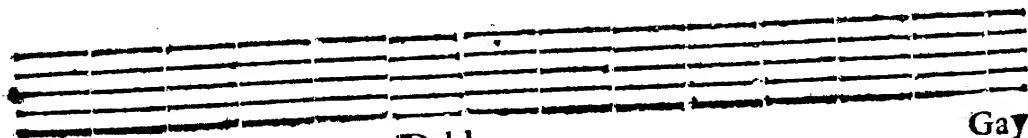
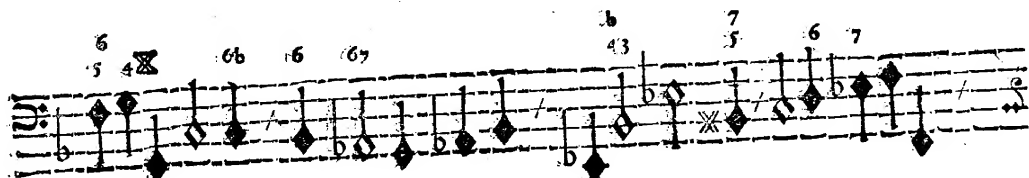


XXI.



Verre

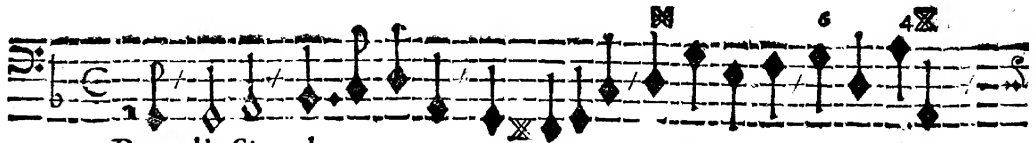




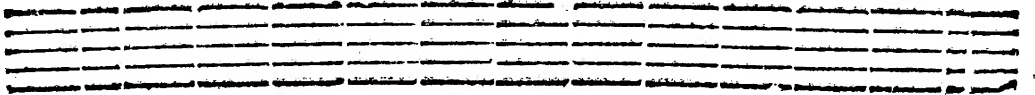
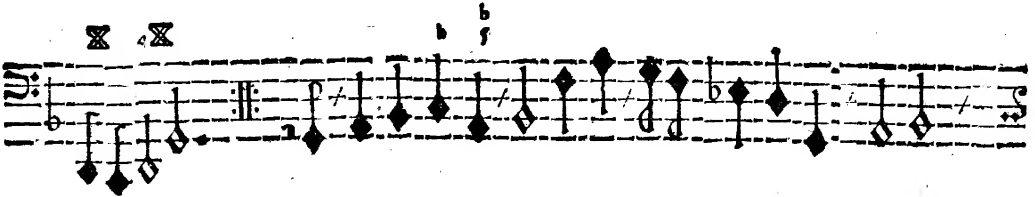
D dd

Gay

XXII.

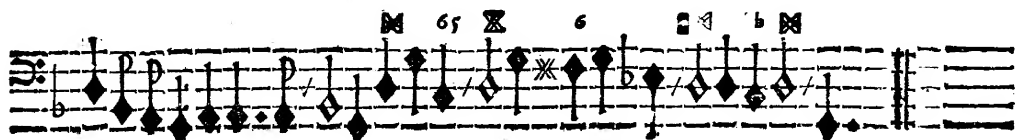


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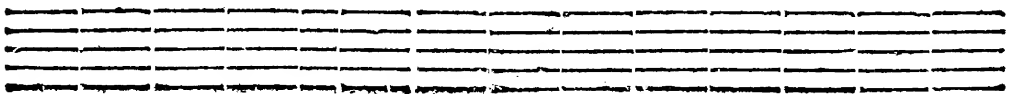




Gay.



Amener.

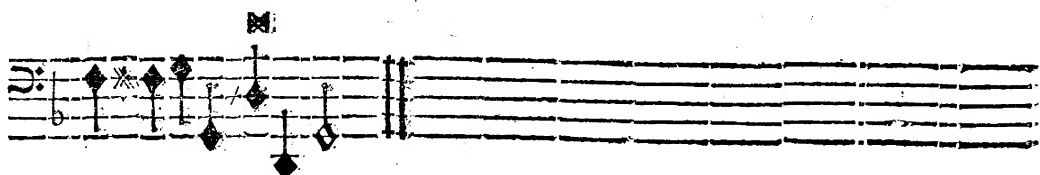


Ddd 2,

Garott



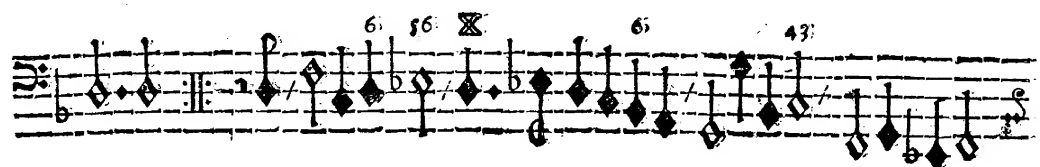
Garott.



XXXIII.



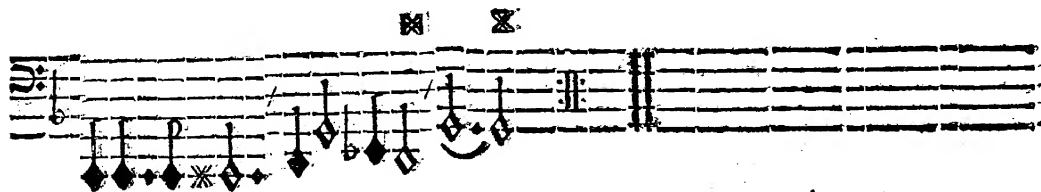
Courant Simple.



XXIV.



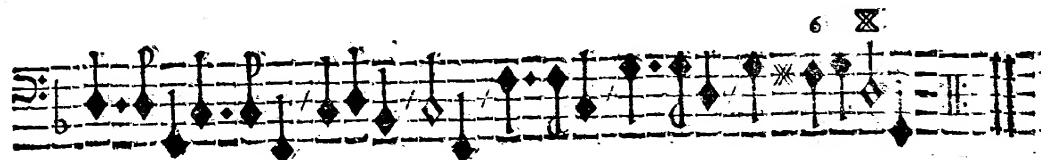
Courant Simple.



XXV.



Saraband

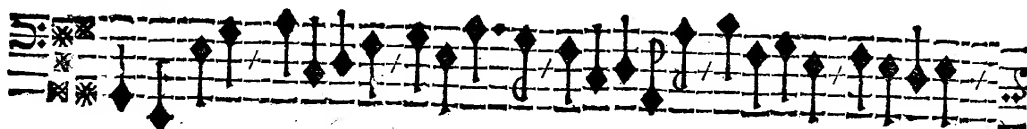


26. Sona.

Dddz

XXVI.

Sonata.



a 2.

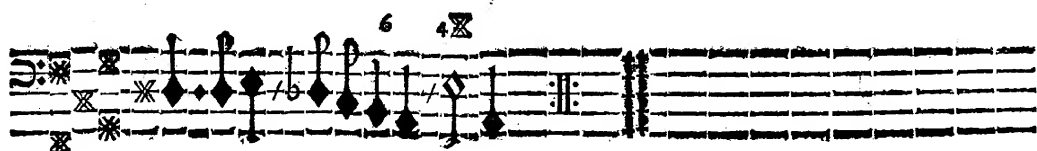
XXVIII.



XXIX.



Sarabanda.



XXX.



Eee

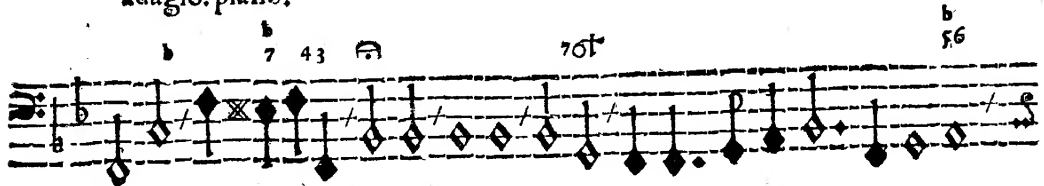
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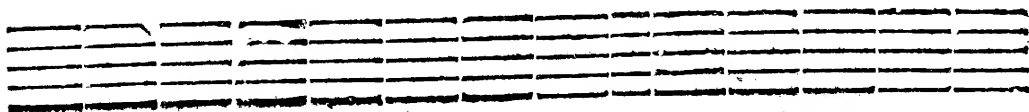
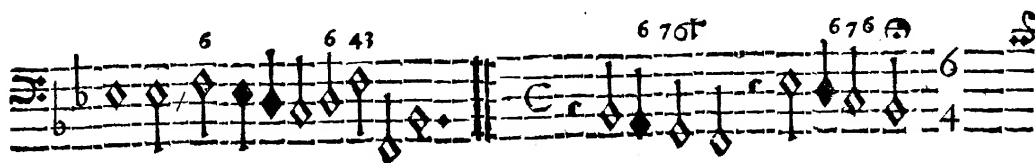
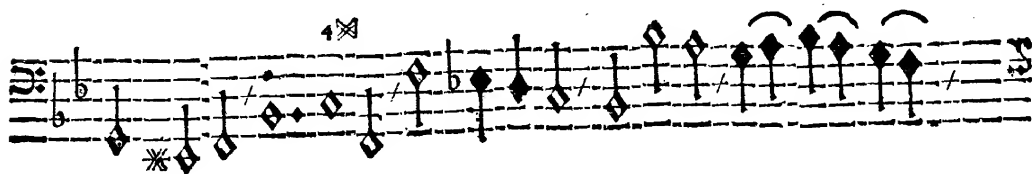
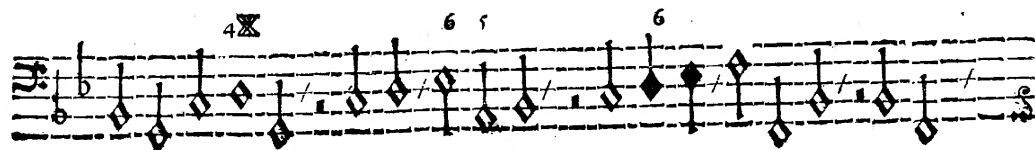
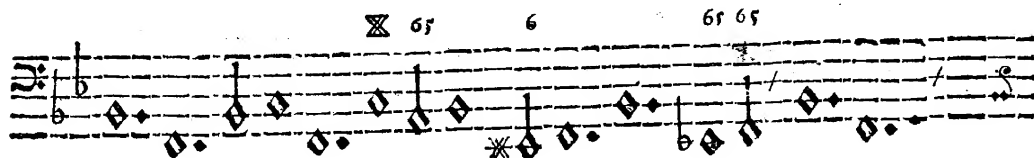
XXXI.

Sonata.



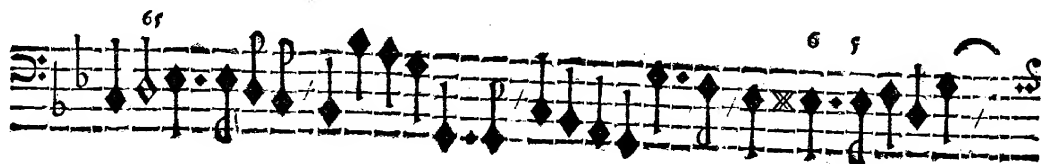
adagio. piano.

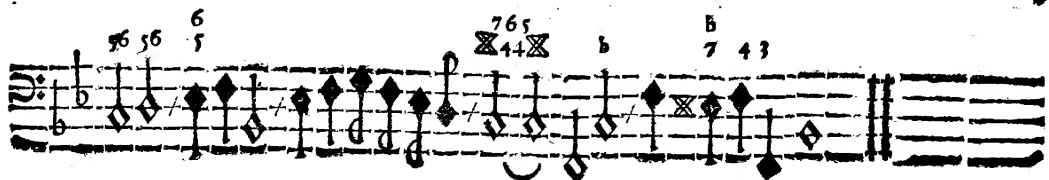




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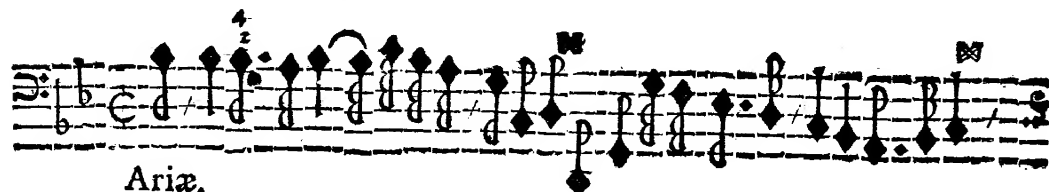
Vertecirò





XXXII.

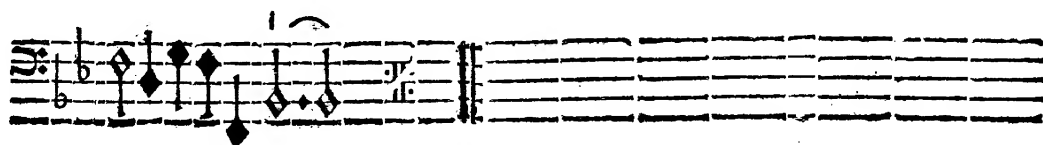
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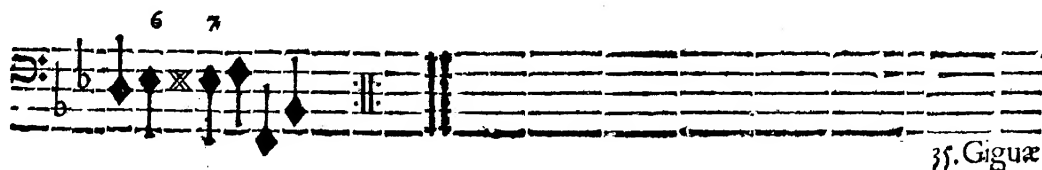
Aria,



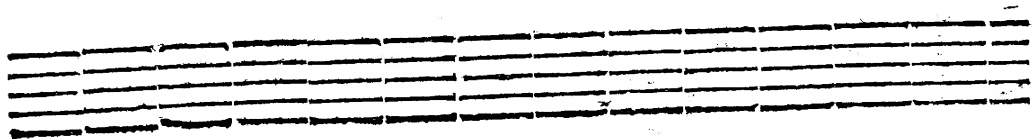
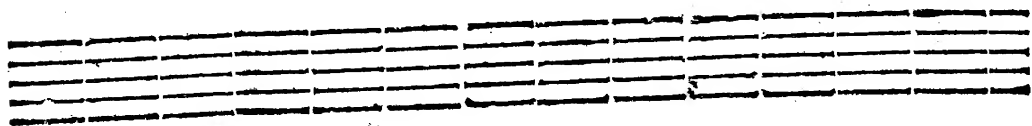
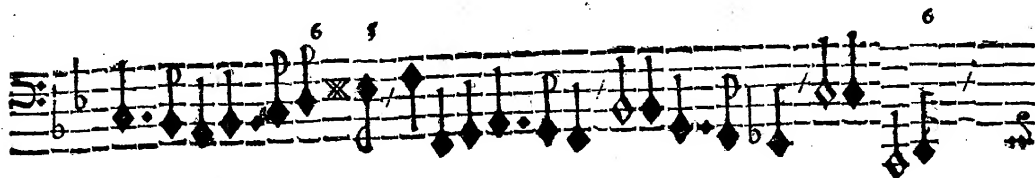
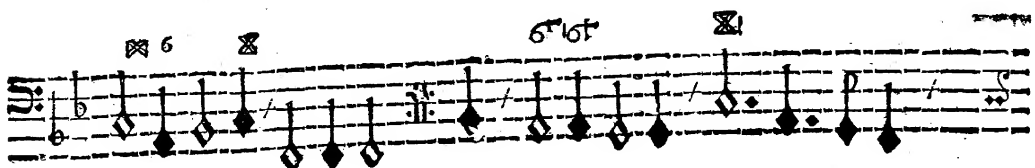
XXXIII.



XXXIV.



XXXV.

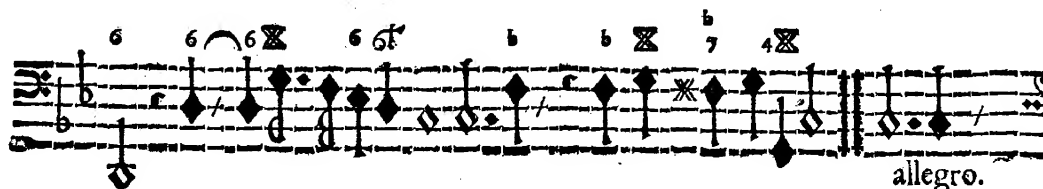


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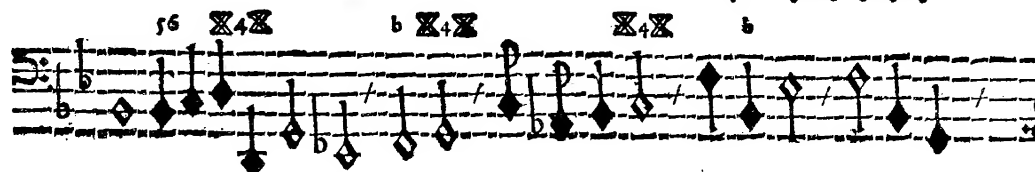
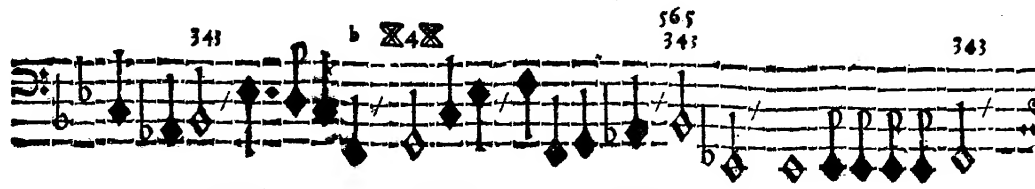
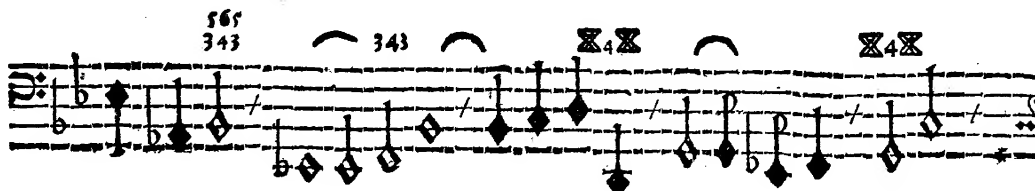
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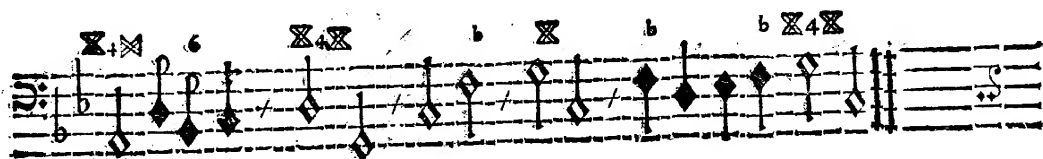


adagio piano.



allegro.

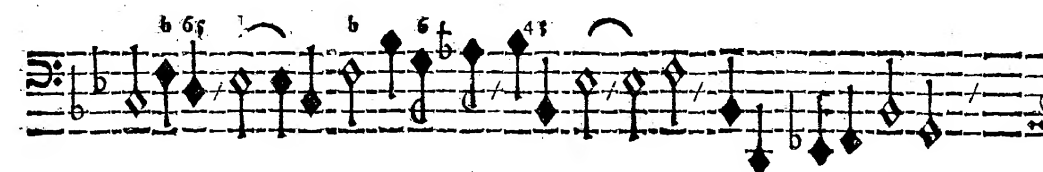




Viol: 1 folo



Viol. 2. folo



Fff

Verte

♯ ♯ 36 ♭ ♭ 36 6[♭] ♭ 76[♯] 3443

adagio p.lpp.

6 5

6 6 6 43

♭ ♭ ♭

6[♯] 4[♯] ♭ ♭ 6 3[♭]

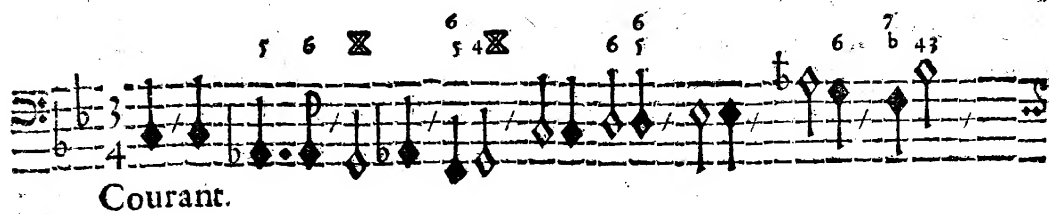
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XXXVII.



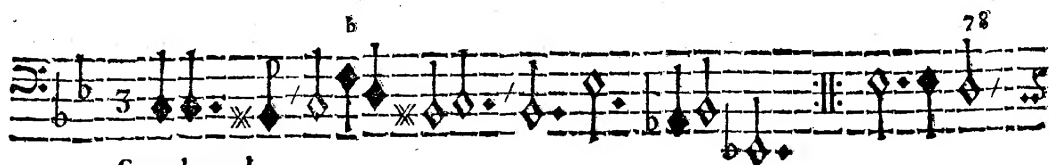
XXXVIII.



Courant.



XXXIX.

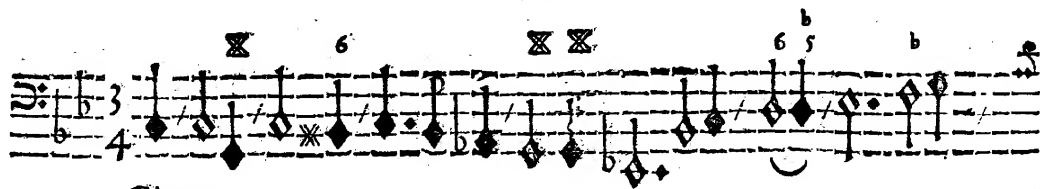


Saraband

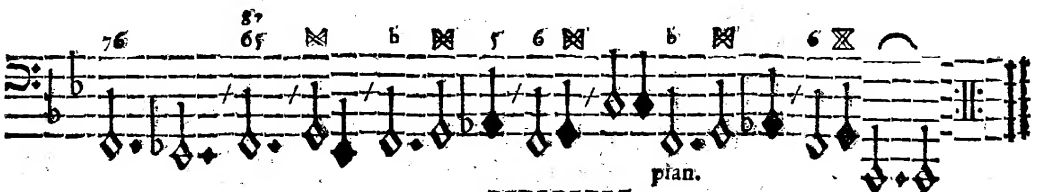
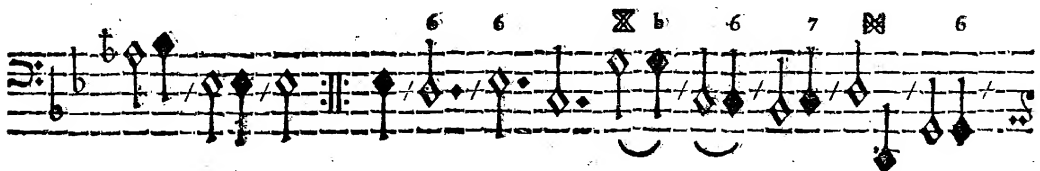


40. Gigue

XL.

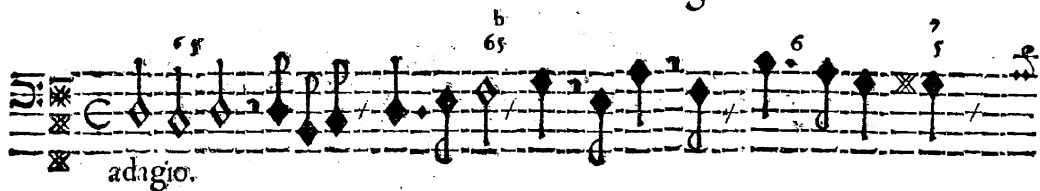


Gigue



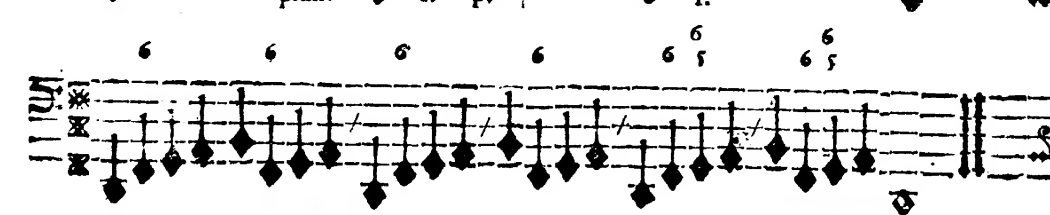
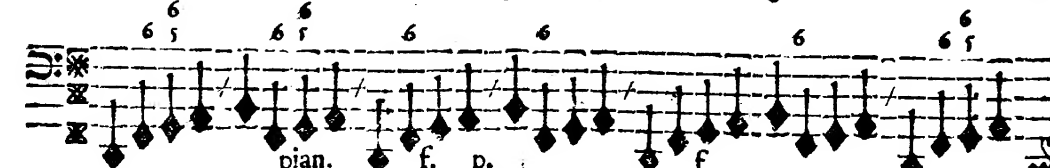
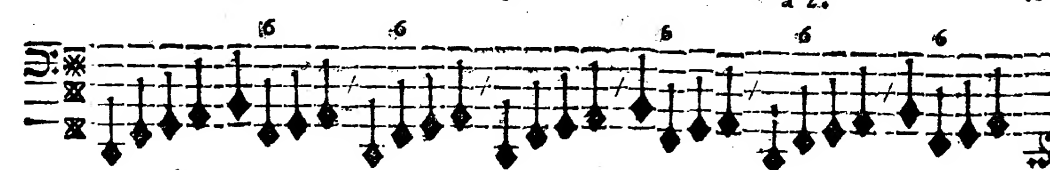
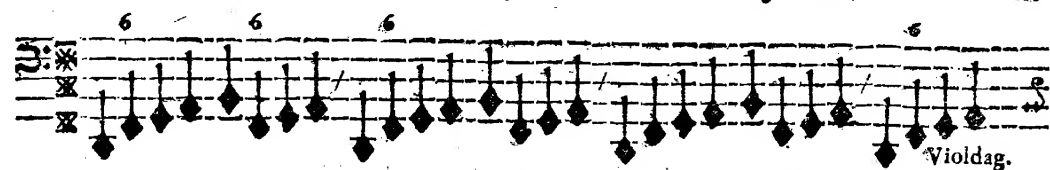
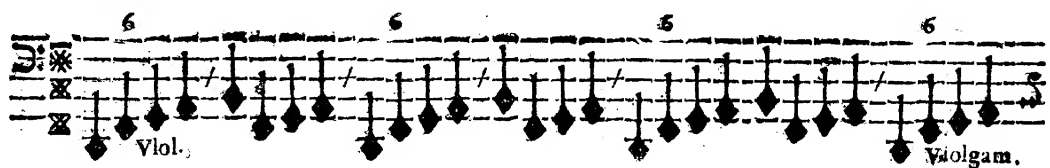
XXXXI.

Sonata à 2. Violino & Violadagamba.



adagio.





76 65 6 6 4 6 6 6

adagio piano

6 6 65 65 65 76 5 6 65

Violino Solo.

6 76 6 7 6 65 16

Violadag: Solo.

6 76 65 6 6 65 b

6 b 65 6 65

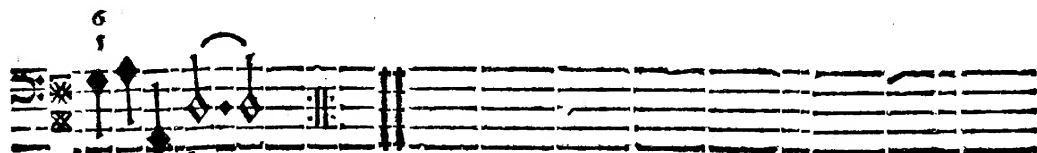
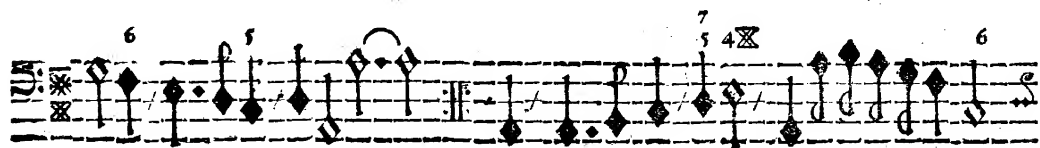
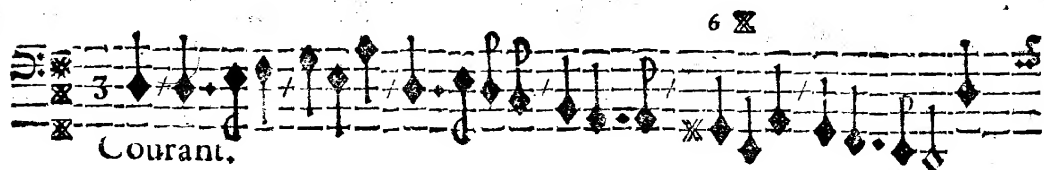
65

65 65

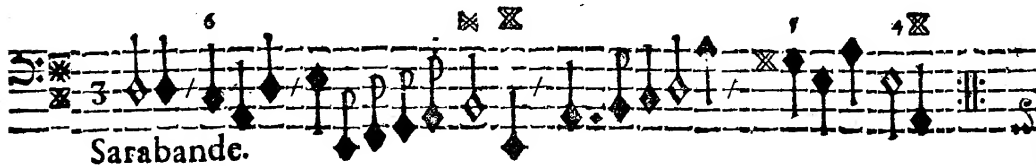
Verce



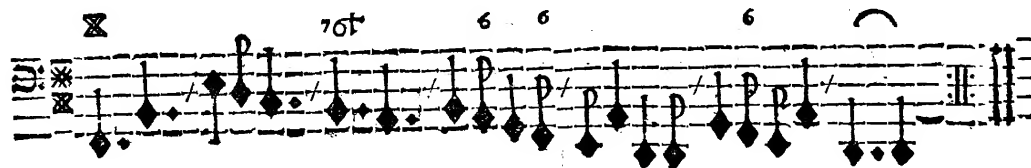
XXXXIII.



XLIV.

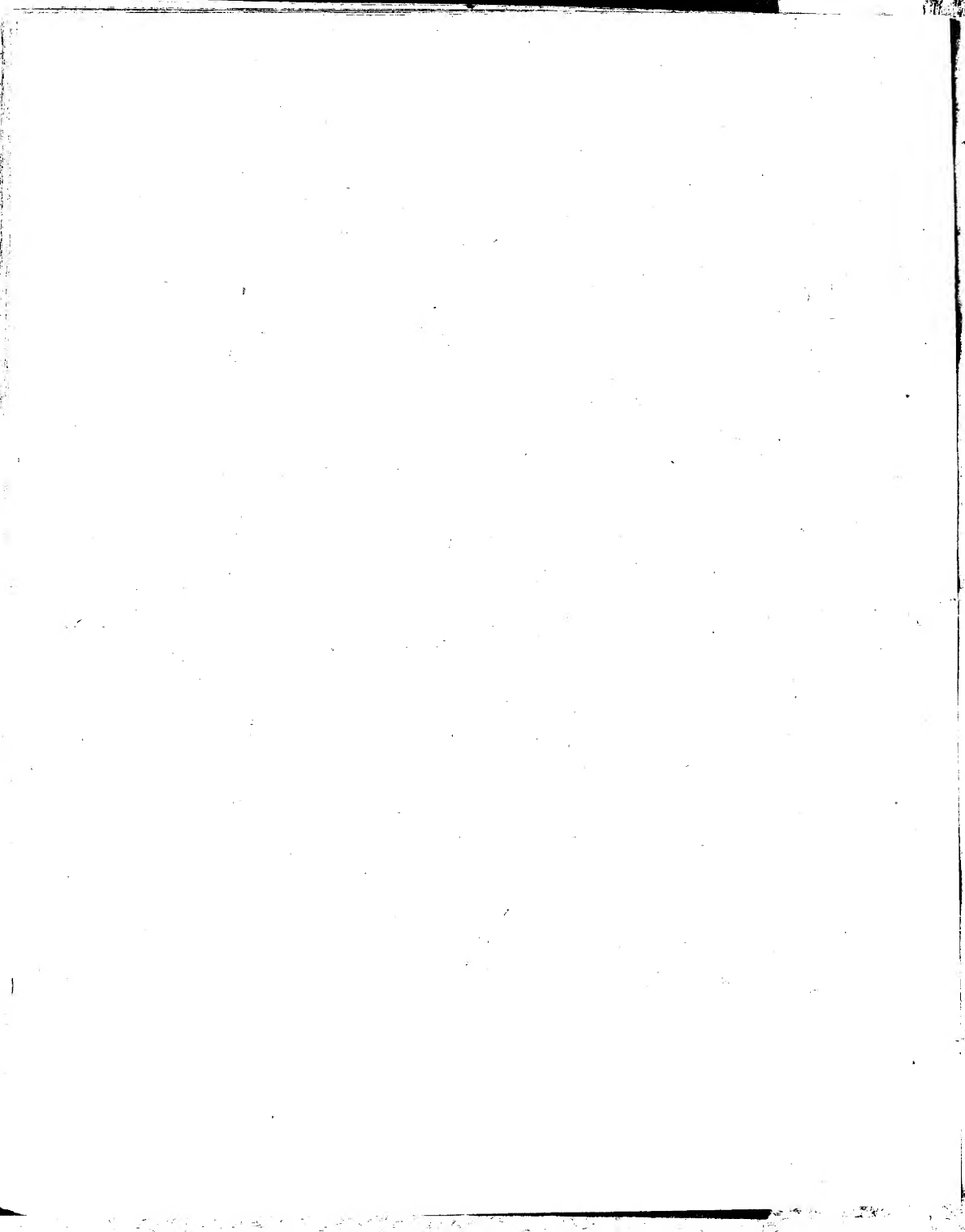


XLV.



F I N I S.

Soli Deo Gloria.



Erster Theil

Zwey-stimmiger

SONATEN und SUITEN

Nebst einem gedoppelten Basso Continuo
gesetzt

von

Dieterich Becker

Bestalten Rahts = Violisten in
Hamburg/

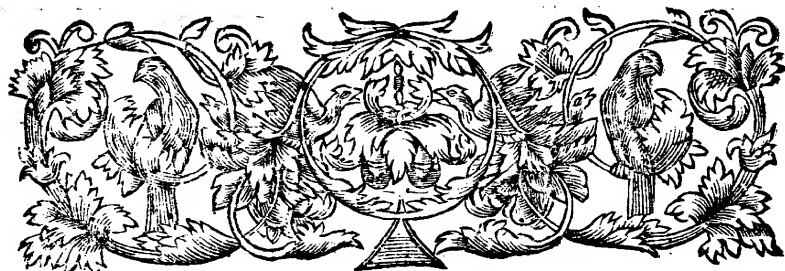
VOLINO PRIMO.

Hamburg/

Gedruckt bey Georg Rebenlein/

Im Jahr 1674.

In Verlegung des Autoris / bey welchen es
auch zu finden.



Denen Edlen/Wol-Ehrvesten GroßAchtbaren und
 Wolfürnehmensämptlichen Herren
Ober-Älten und Cammeren-Bür-
 gern der weit-berühmten Stadt
 Hamburg/

Meinen sonders Groß-geneigten Hochgeehrten
 Herren und Patronen.

Edle/Wohl-Ehrveste/GroßAchtbare und Wol Für-
 nehme/sonders Groß-geneigte/Hochgeehrte Herren
 und Patronen.

Die Preiß-würdige Music ist aus Göttlicher
 Vorsicht denen Sterblichen/für allen Kün-
 sten/als ein sonderlich Gnaden-Geschent
 verliehen/damit sie in so vielen Widerwä-
 rtigkeiten/welche im menschlichen Leben sich
 eräugen/etlicher massen ein Labsal haben
 mögen: Wie denn der König Saul / als
 ihm schwere/vom Saten eingegebene Gedancken verunru-
 heten/durch den süßen und künstlichen Harpffen-Klang Da-
 vide fräfftiglich erquicket ward. Auch pflag der Prophet Eli-
 ah/wenn Er nicht bey rechter Andacht oder Lust war / einen
 Mu-

Musicanten zu gebrauchen/ und ward dadurch zu Göttlicher Weissagung bewegeet. Imgleichen hat der Griechische Held Achilles/ nach Ablegung des Harnisch/ die Laute angeleget/ und seinen Geist damit ermuntert. Also haben auch einige unvernünftige Thiere ihre angeschaffene Lust an der Music/ den ein Delphin (als die Naturkundiger schreiben) liebet die Harpffe/ ein Schwan die Cither/ ein Roß die Trompete/ ein Elephant die Trummel/ ein Kind die Schelle/ ein Schaaf die Schallmey/ und ein Hirsch die Flöte; der Nachtigal un anderer selbstmusicirenden Vogel zu geschweigen.

Ich nach meiner Benigheit (der ich auch in solchem Eigenthum gleichsam gebohren/ und von Jugend auff/ nechst Gott/ in dieser über-irdischen Wissenschaft meine gröste Vergnügung gehabt) kan Mich dessen/ was meinen Gedancken von Natur gewiedmet/ ebenso wenig entbrechen/ als Andere zu anderen Künsten vom Sternen-Fluß getrieben werden. Und nach dem meine hiebevör heraus gegebene/ und einem Wohl-Edlen/ Hochweisen Rakte hieselbst zugeschriebene Frühlings-Früchte/ von Hohen und Niedrigen Standes-Personen unwürdig beliebt/ auch in allen Buchladen also abgegangen/ daß sie in Braband von Neuen auffgeleget/ und dero Continuation verlangt wordē/ habe ich in solcher Zuneigung Mich ferner unternomen/ gegenwärtige zweystimige Instrumental-Stücken/ welche guten Theils in Kirchen gespielt werden können/ zu Gottes Ehren zu verfertigen/ un als ein Neben-Werck beehrter massen in Druck zu befördern/ biß meine Sommer- und Herbst-Früchte/ welche allbereit auch fertig/ mit Gott erfolgen werde. Sie haben aber lange vorher

nach grossen Gönnern sich umbgesehen / auch verhoffentlich
keine Günstigere / als diese Beyde wohl-löbliche uhr-
alte Collegia (von welchen ich mein Salarium geniesse)
angetroffen / in dero viel-mögenden Schutz sie können auff- und
angenommen werden / zumahlen jekiger Zeit sich Ihrer wenig
finden / welche diese liebreiche Wissenschaft nach Würden eh-
ren ; wiewohl auch vor dieser Zeit Pan durch die Pfeiffen und
Schallmeynen mehr Zulauff / als Apollo durch den aller süsse-
sten und künstlichsten Klang der Seiten erlanget.

Dañenhero stellet sich nun diese meine Arbeit (welche mehr
auf Affection als Verdienst bauet) E. E. Edl. Wohl-Ehrw.
und GroßAchtb. Gst. Gst. zur schuldigen Danckbarkeit unter
Augen / und besorget sich von ihren Schutz-Herren keiner un-
anmuthigen Blicke ; welches / wenn es nach Wunsch erfolgen
möchte / den Uhrheber dergestalt erfrischen soll / daß er hinfüro
mit Gott sich etwas bessers unterwinden / und zu fernerer Ge-
wogenheit in gemeinen Nutzen wenden wird / der bey Empfeh-
lung Göttlicher Obhut verbleibet

E. E. Edl. Wohl-Ehrw. GroßAchtb.
Gst. Gst.

Geschrieben zu Hamburg den
26. Januarii, A. 1674.

unterdienstwilliger

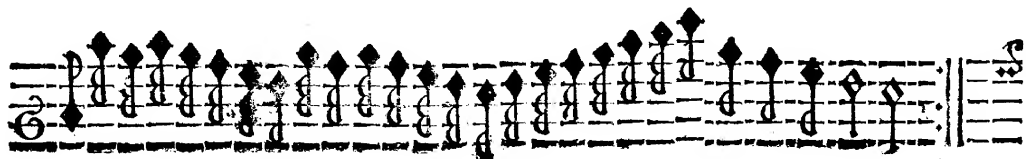
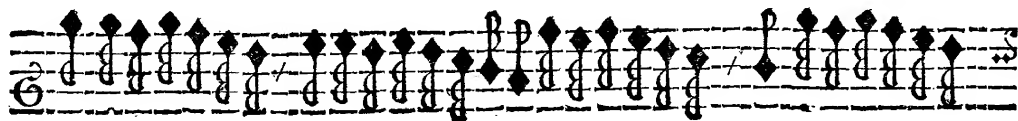
Diedrich Becker.

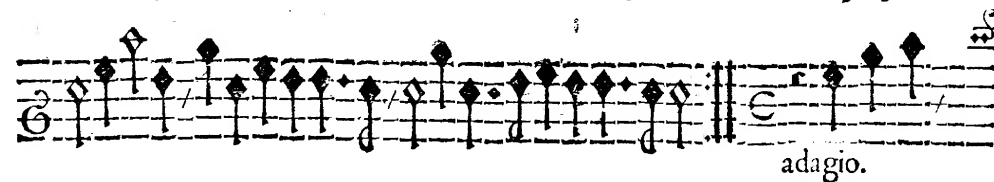
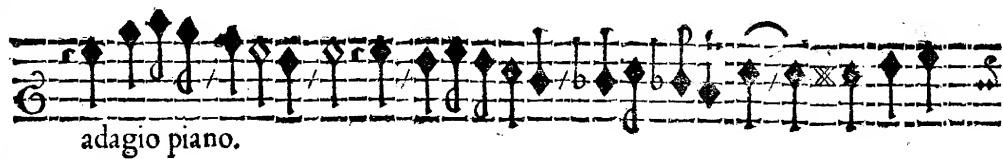
Sonata.

Violino I.



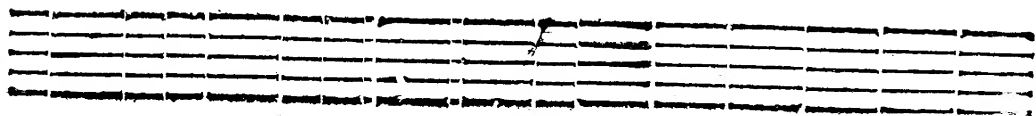
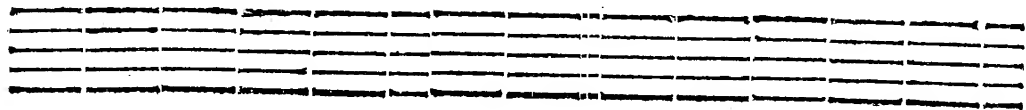
Allegro.







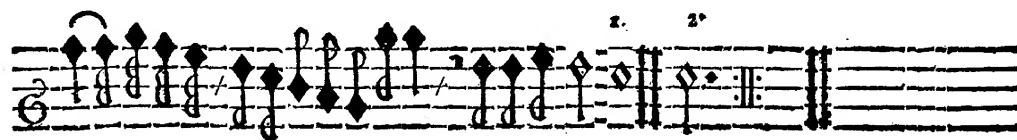
adagio.



II.



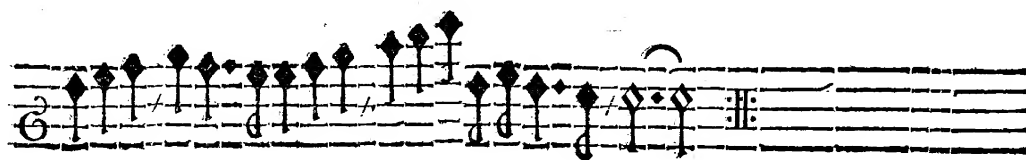
Allmandt.



III.



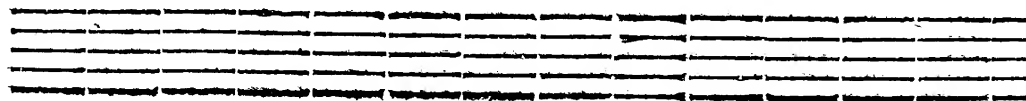
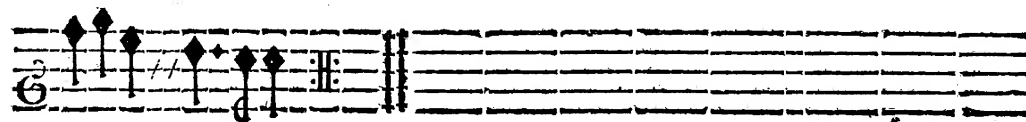
Courant



IV.



Sarabanda,



V.

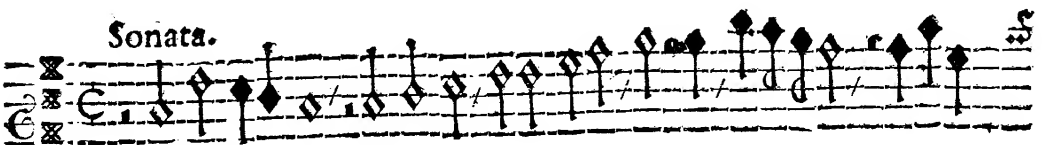


Gigue.



VI.

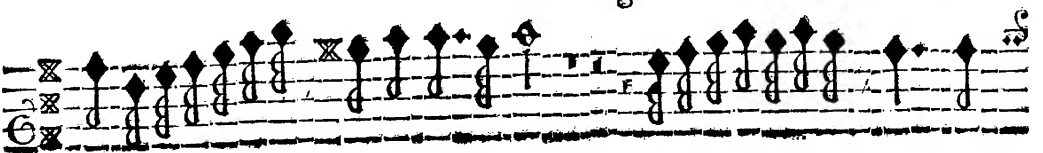
Sonata.

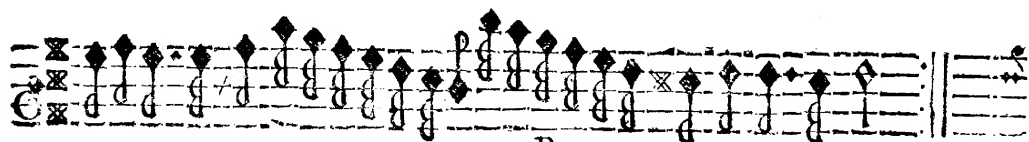
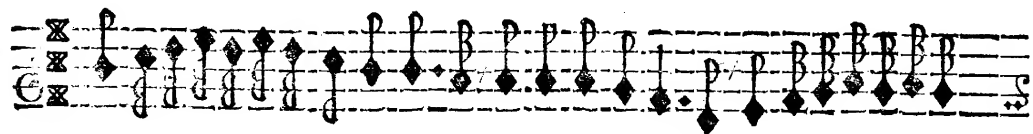
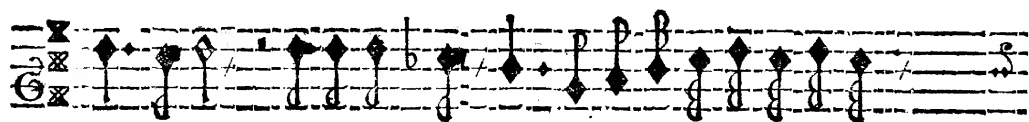
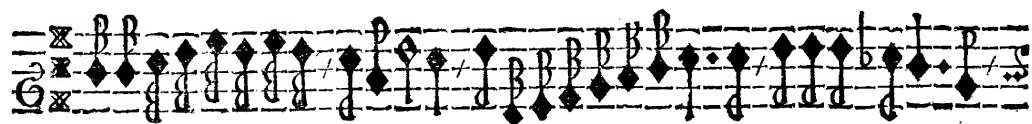


adagio.



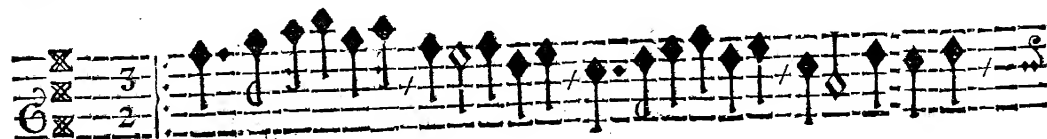
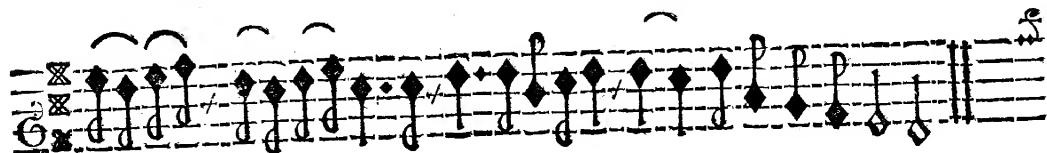
allegro.

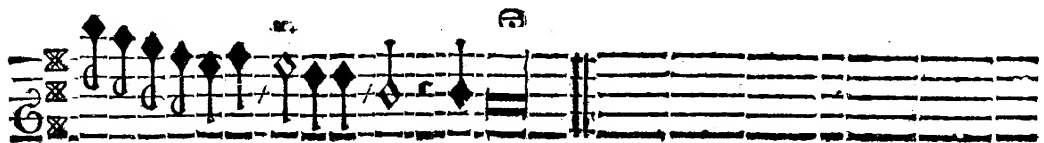






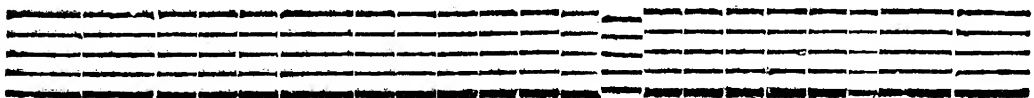
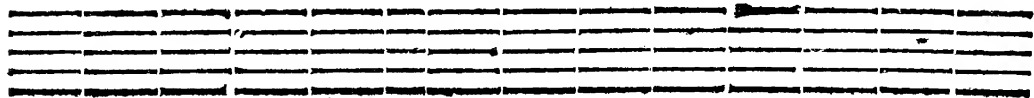
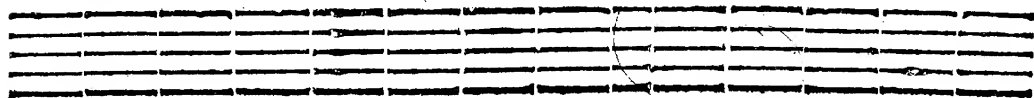
adagio piano.





B 3

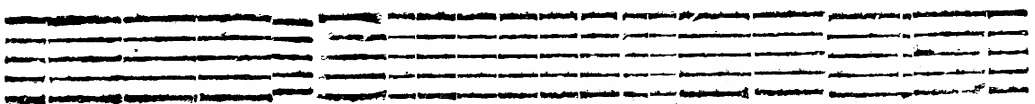
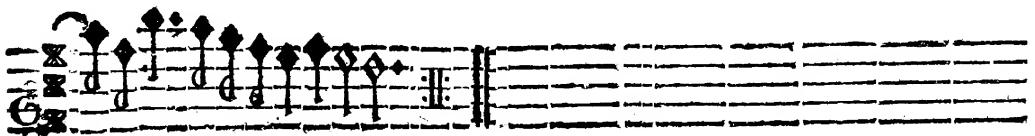
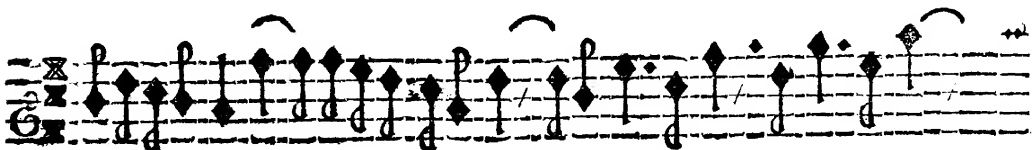
Verte



VII.

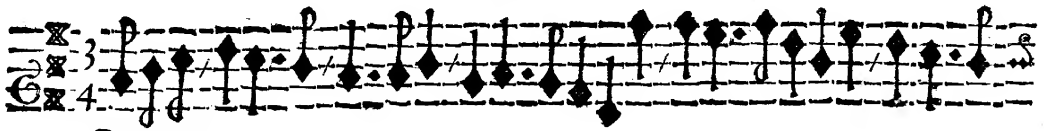


Allmandt.

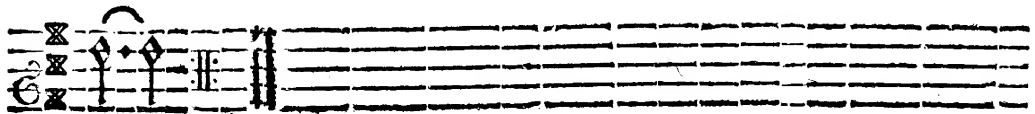


Courant

VIII.



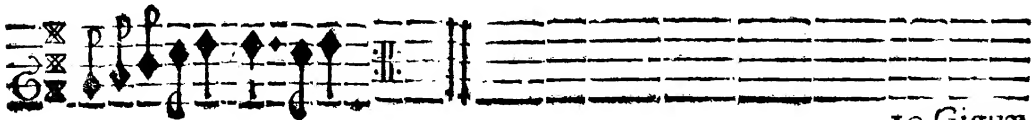
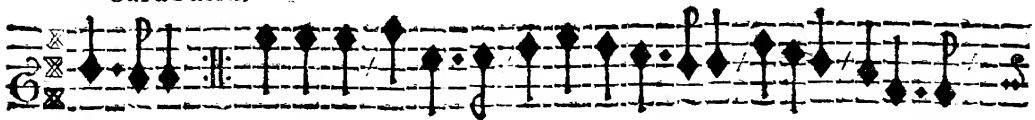
Courant.



IX.

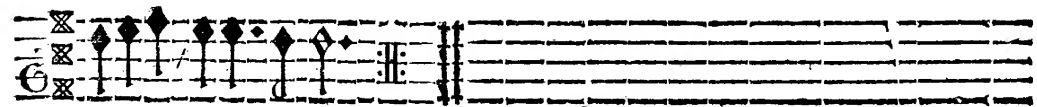
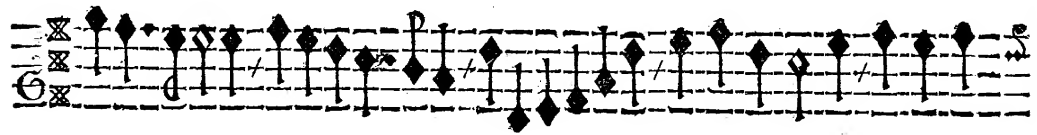


Saraband,



10. Gigue

X.



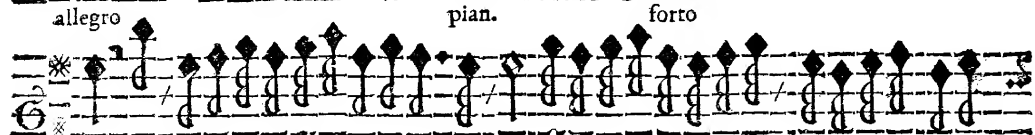
XI.

Sonata.



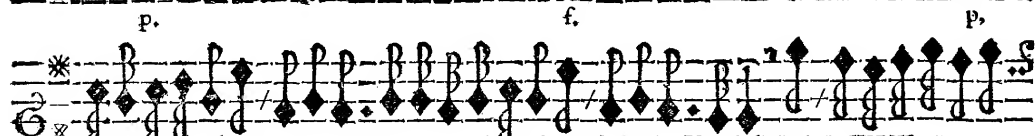


allegro



pian.

forto



p.

f.

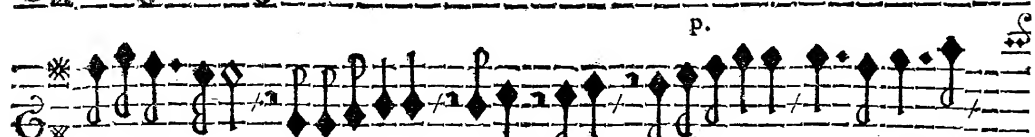
p.



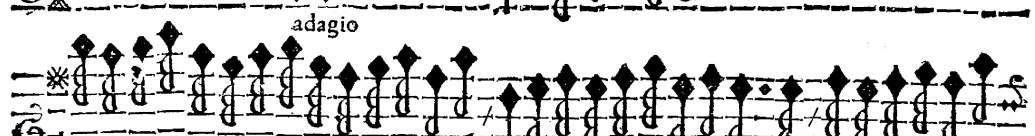
f.

p.

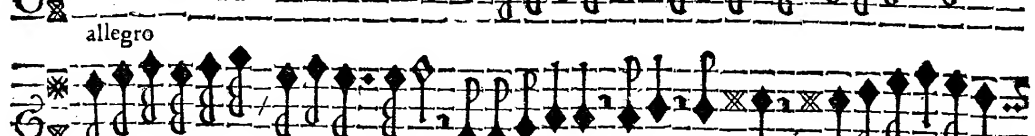
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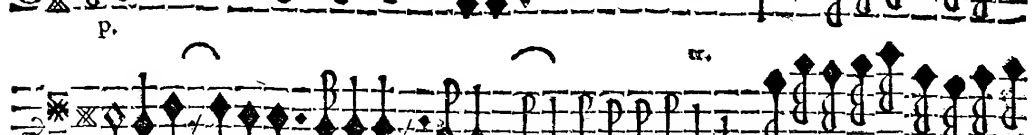
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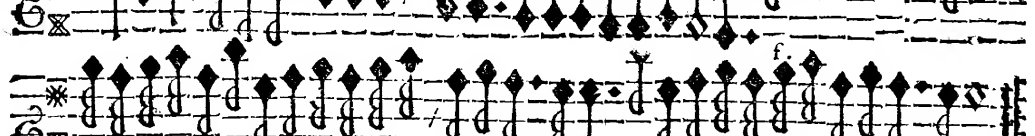
adagio



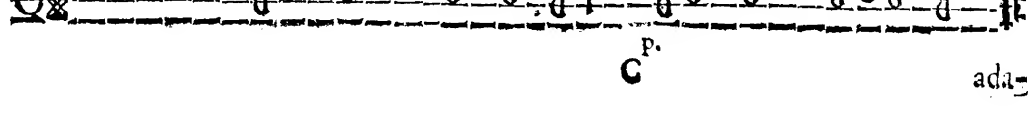
allegro



p.

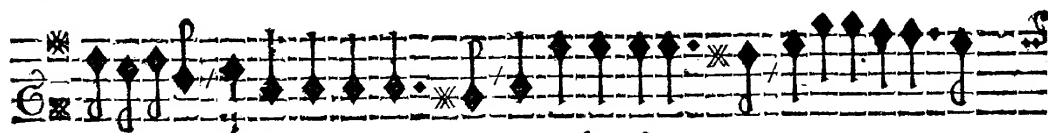
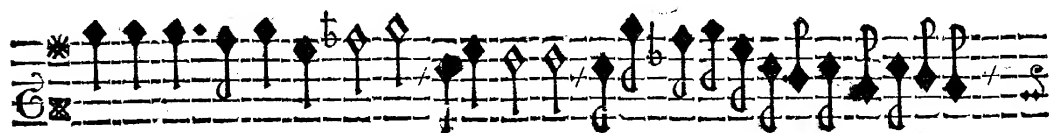
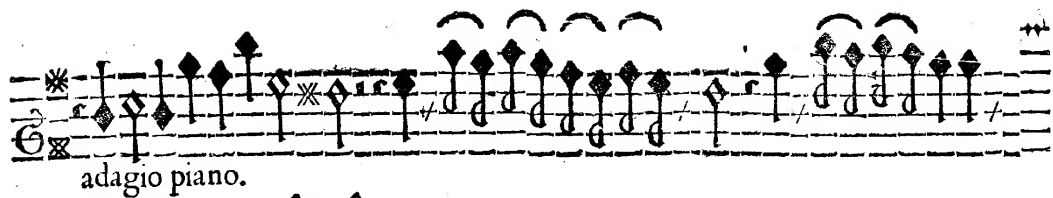


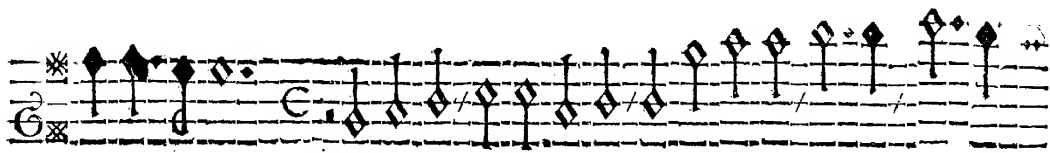
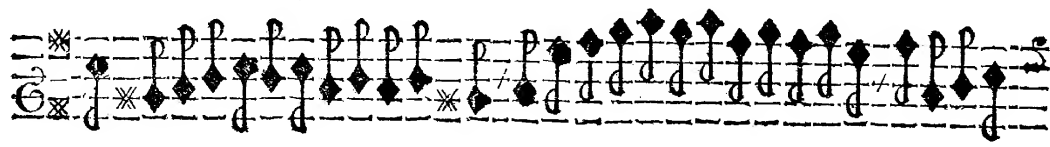
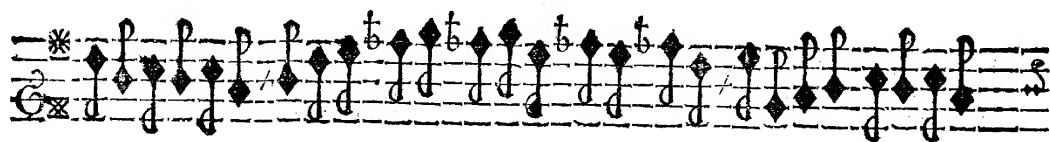
f.



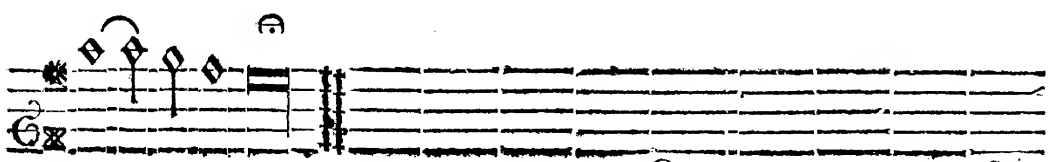
p.

ada-





piano



XII.

Suite.

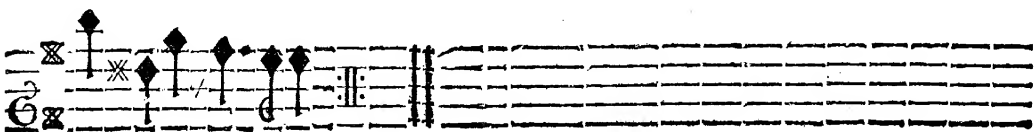
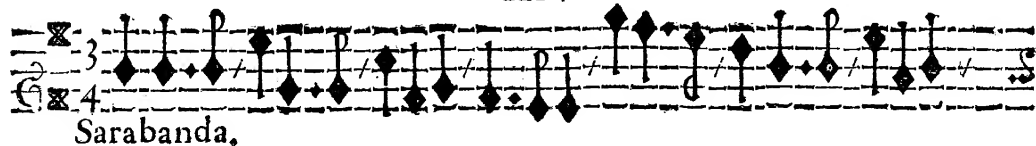
Allmandt.

XIII.

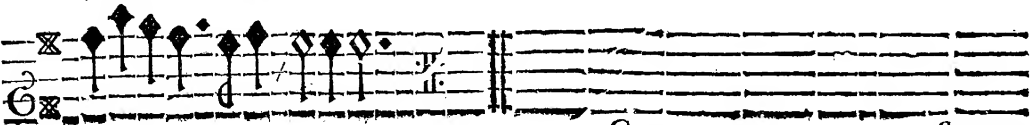
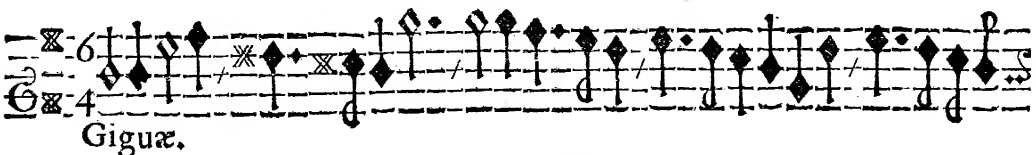
Courant.

Courant

XIV.



XV.

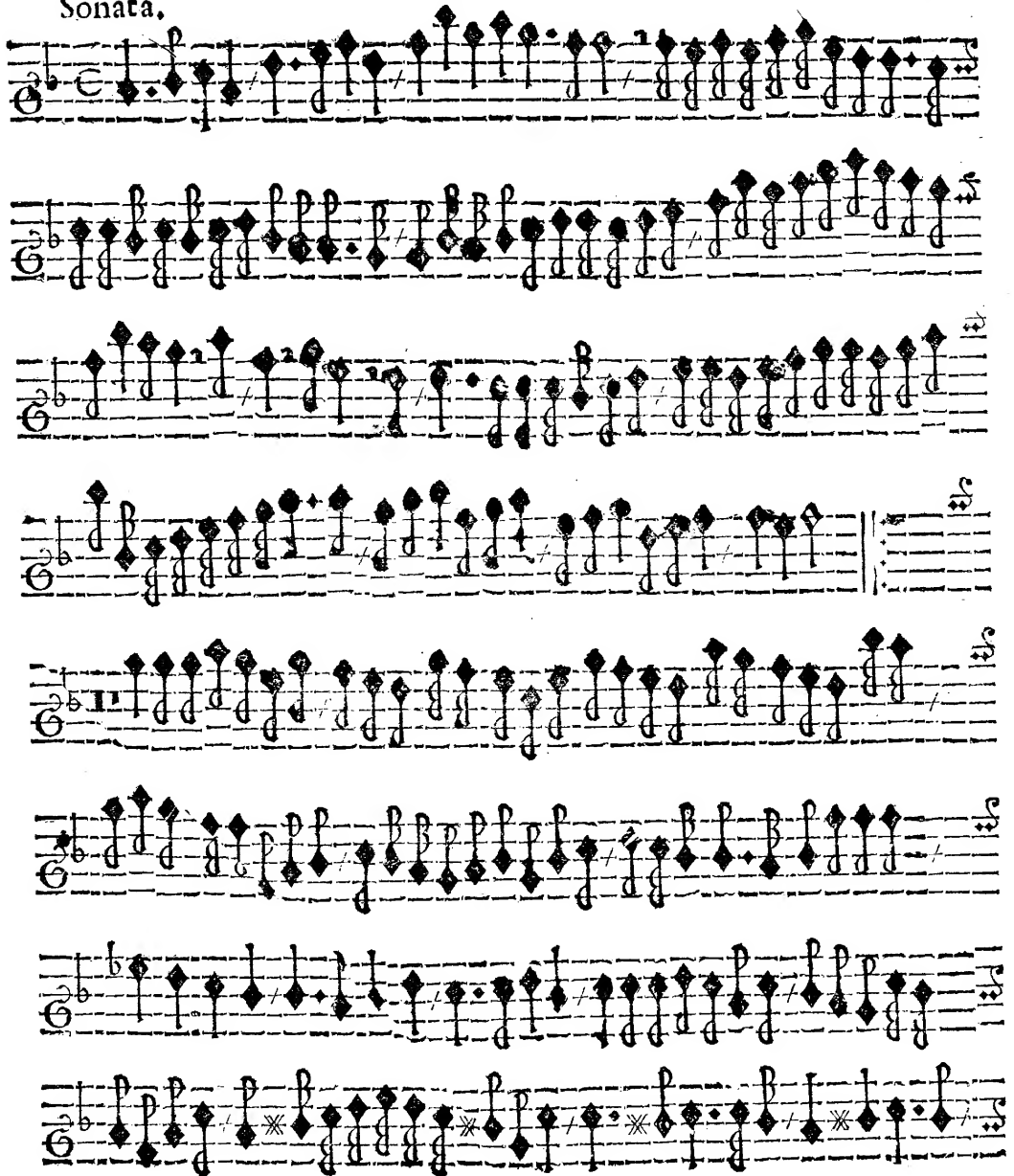


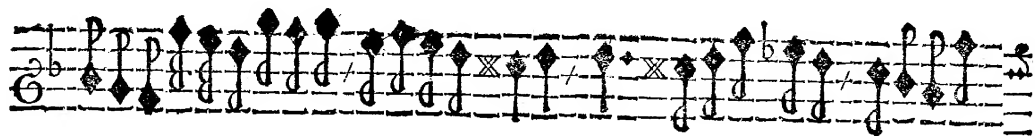
C 3

Sonata.

XVI.

Sonata,

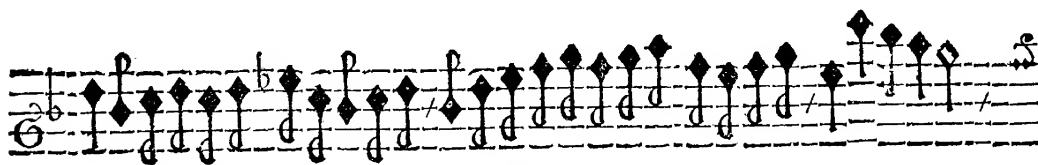
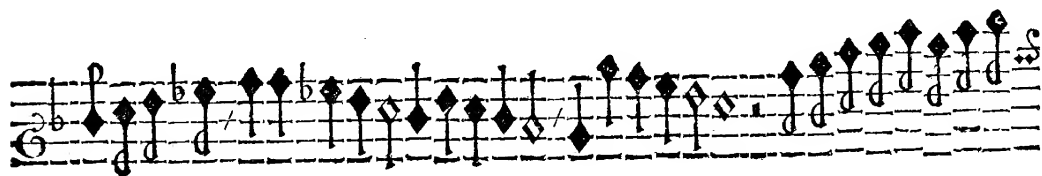
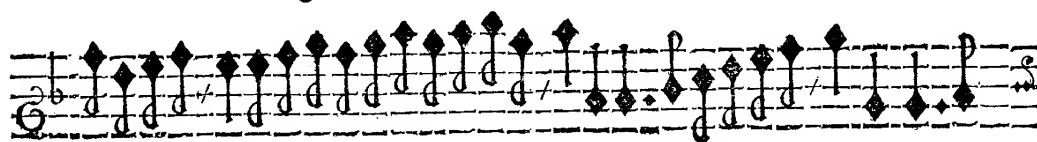
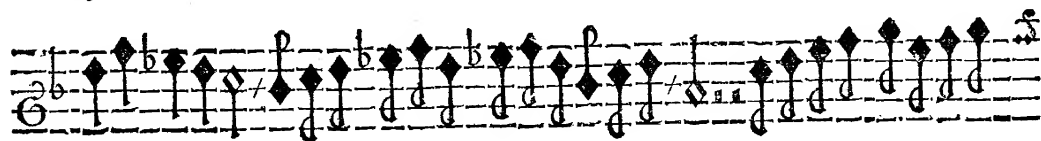
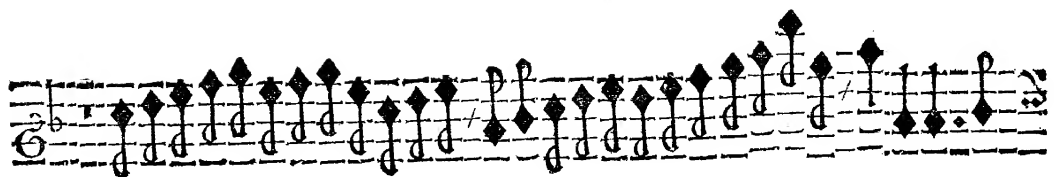




adagio.



Verte

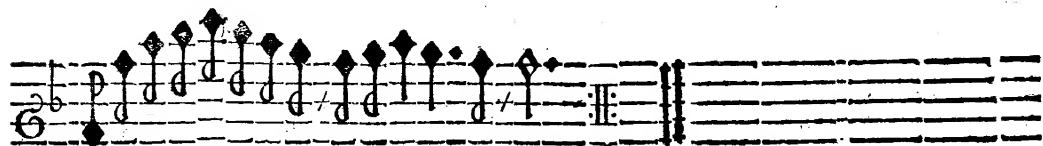
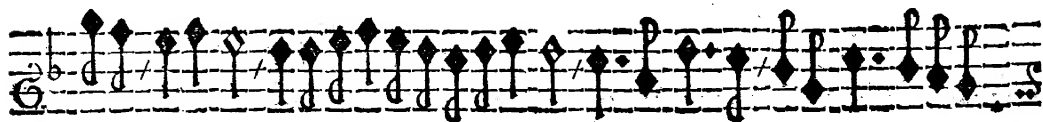


XVII.

Suite.

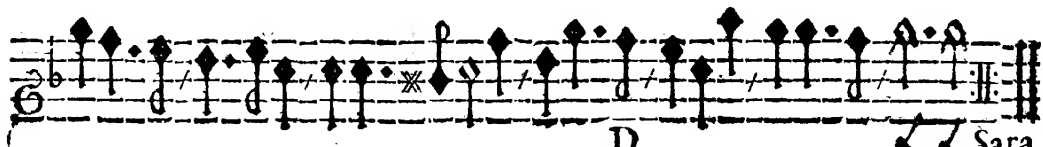
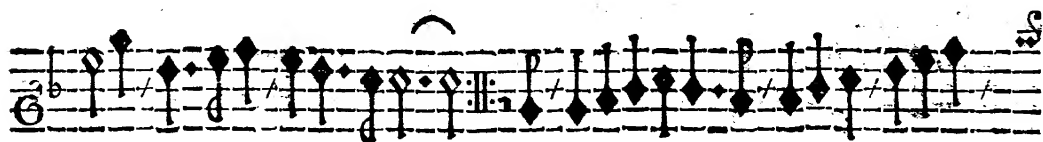


Allmandt.



XVIII.

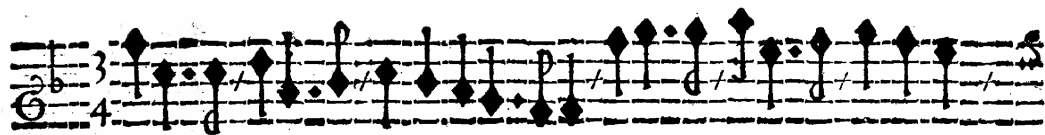
Courant.



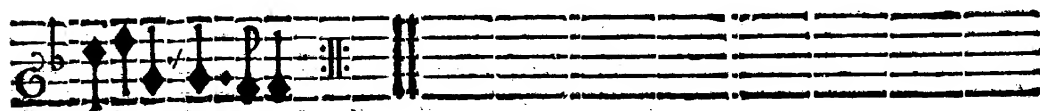
D

Sara

XIX.



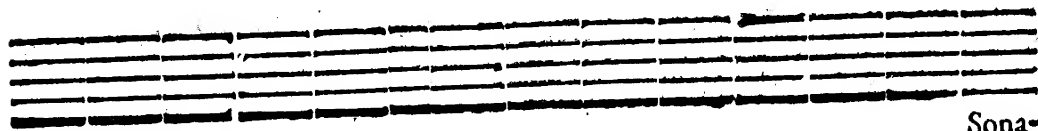
Saraband.



XX.



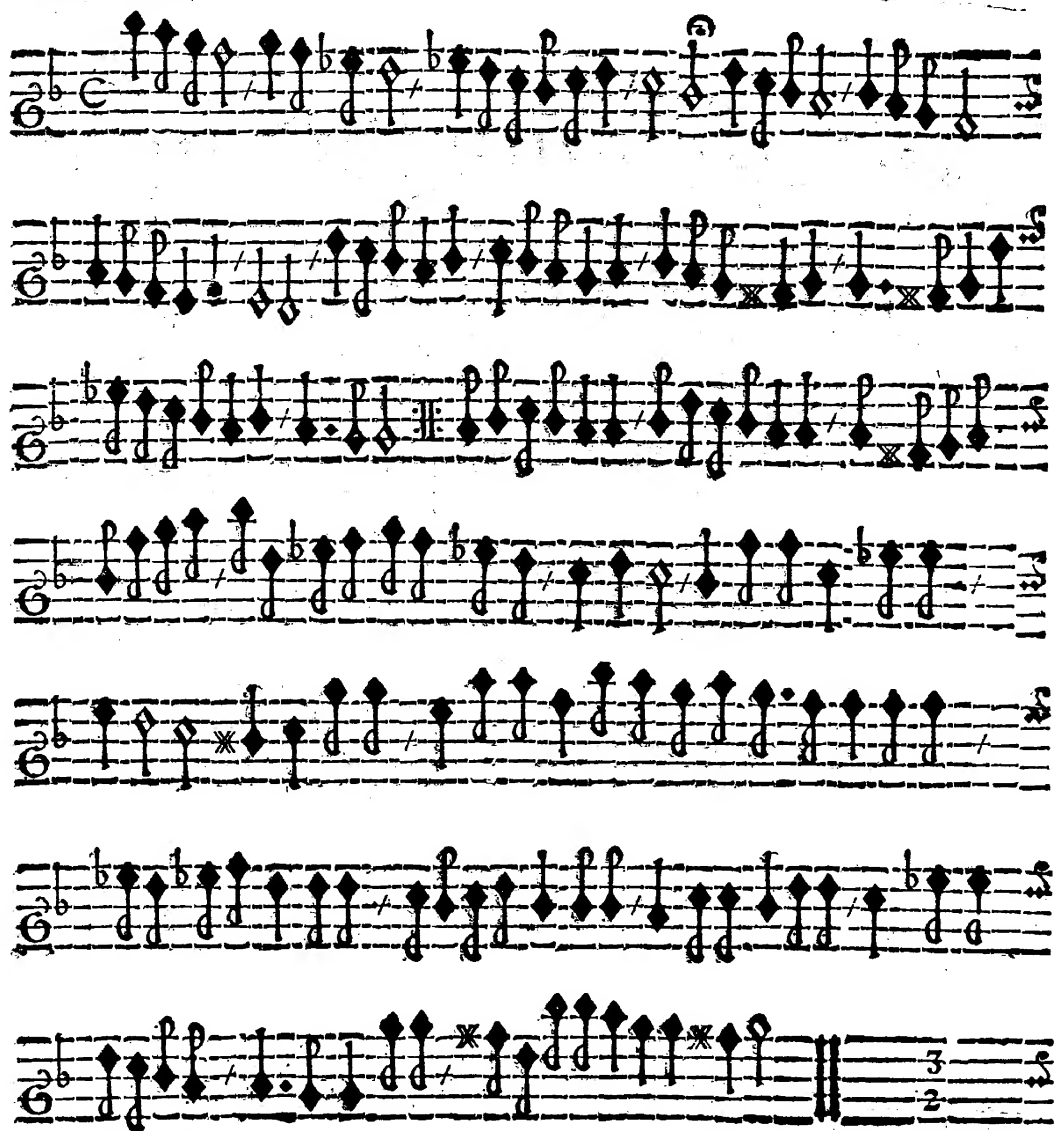
Gigue.

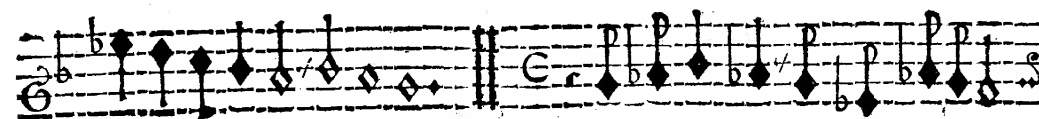
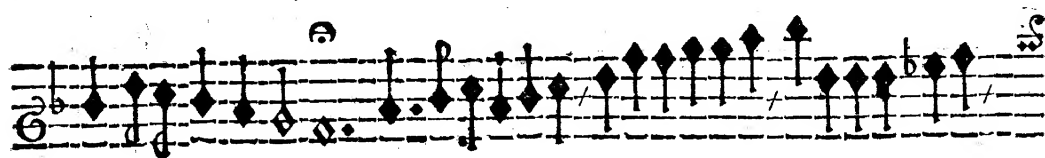


Sona

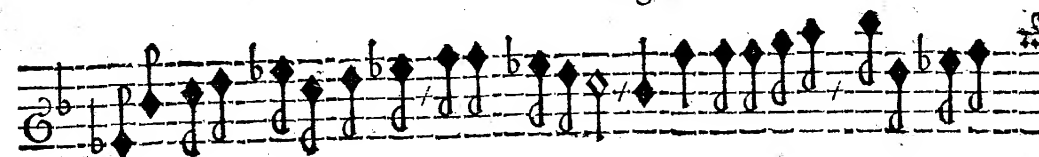
XXI.

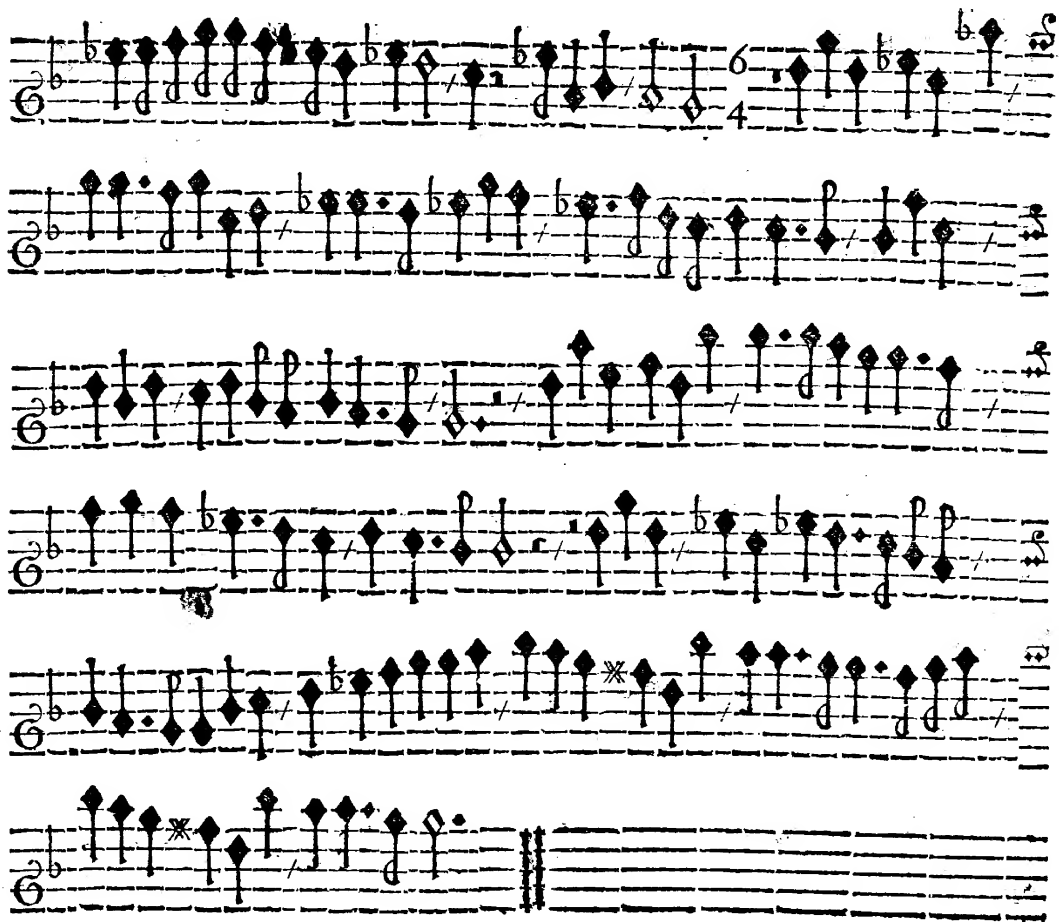
Sonata,





adagio.

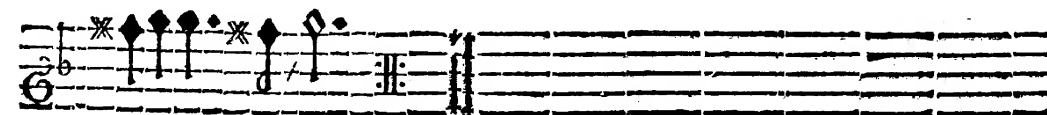
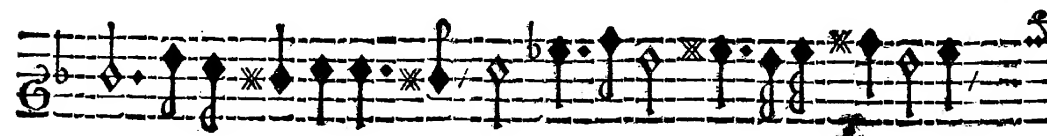




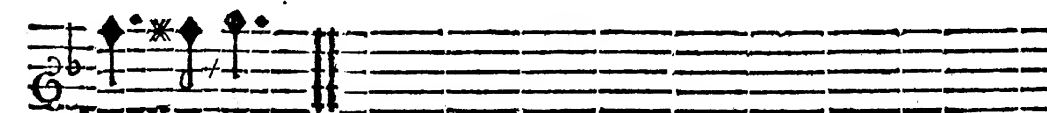
XXII.



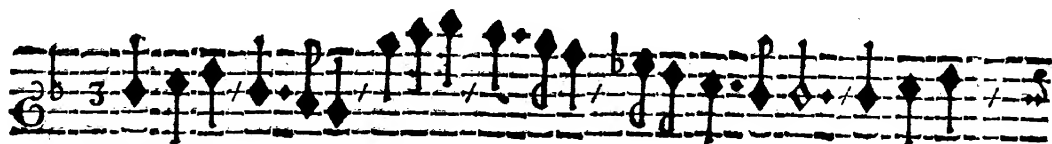
Brandle Simple.



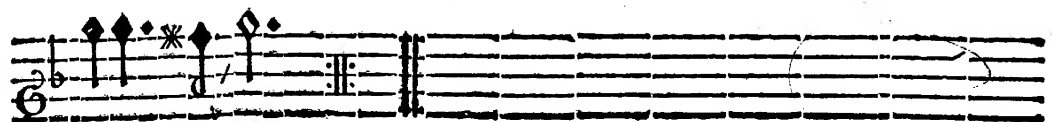
Gay.



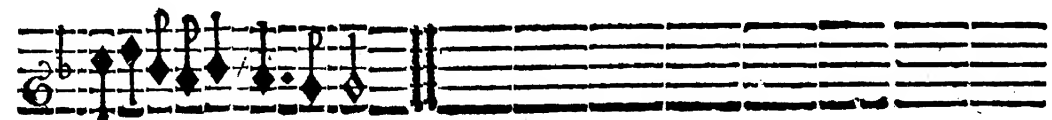
Ame-



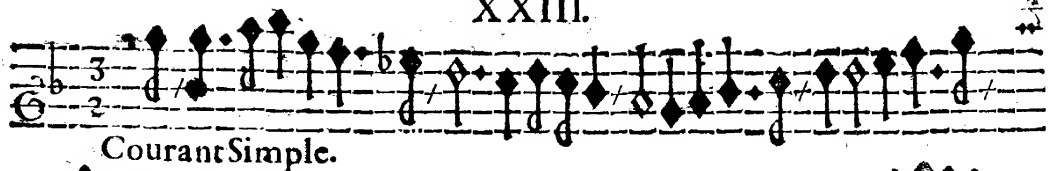
Amenen.



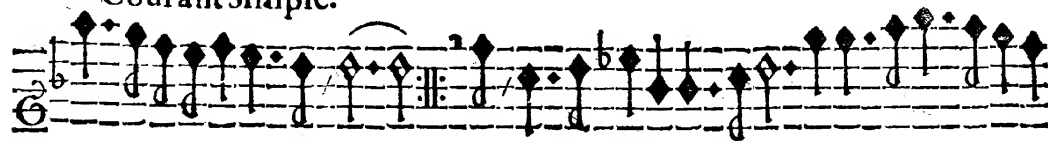
Garott.



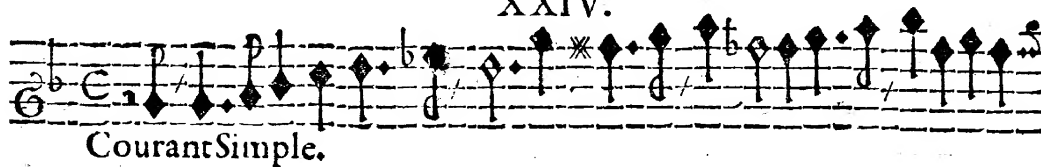
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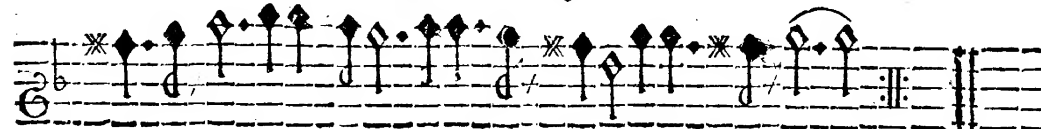
Courant Simple.



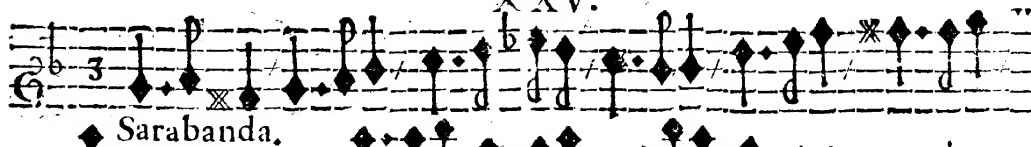
XXIV.



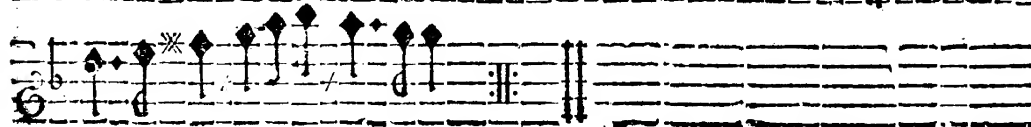
Courant Simple.



XXV.

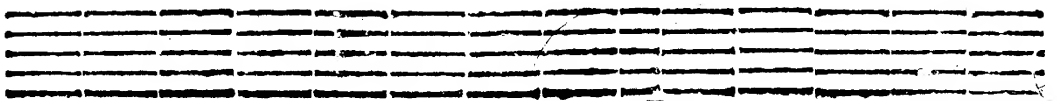


Sarabanda.



XXVII.

Suite.



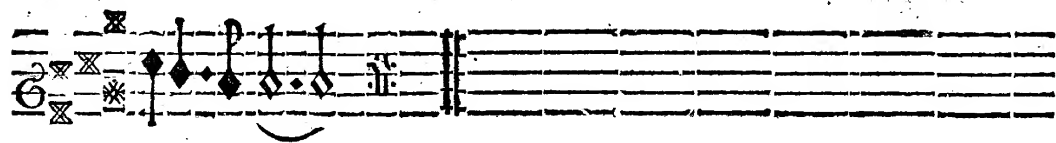
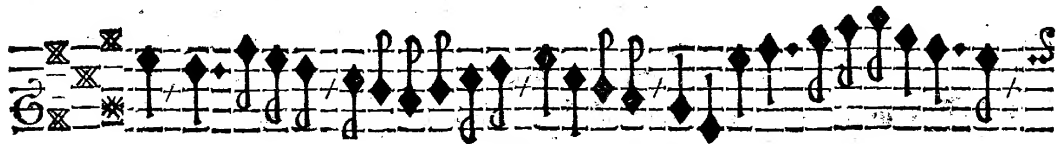
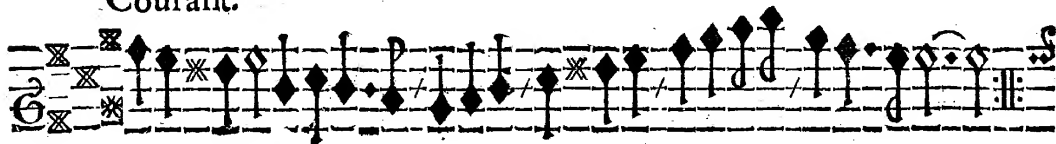
E 3

28. Cou

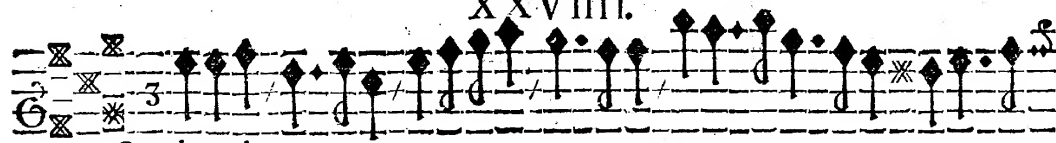
XXVIII.



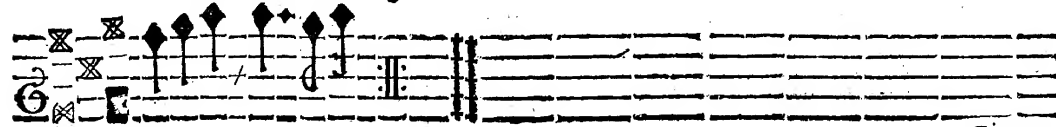
Courant.



XXVIII.

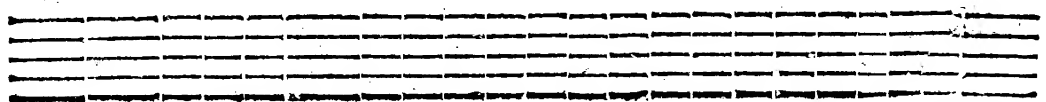
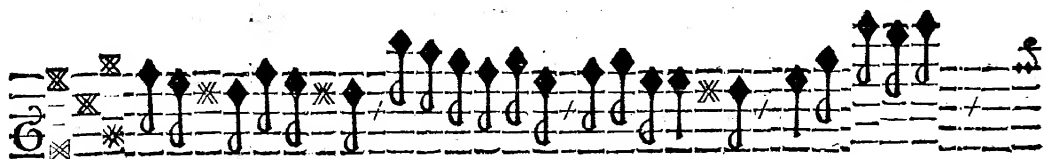


Saraband,



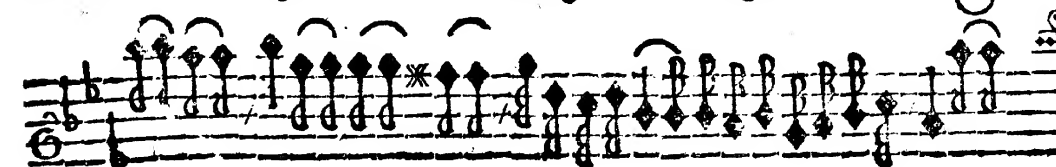
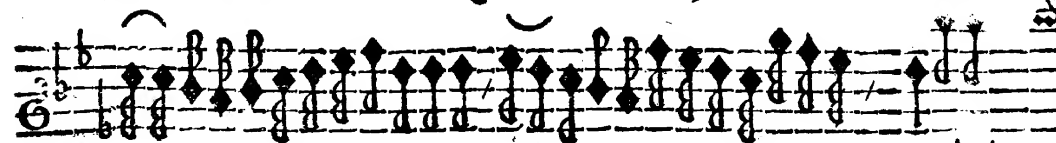
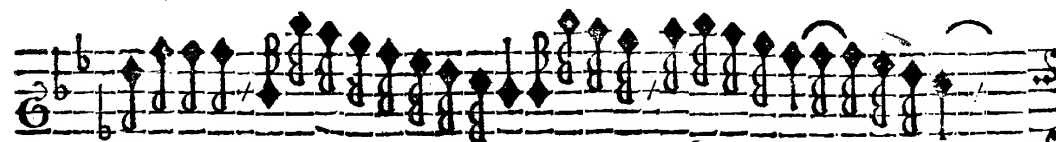
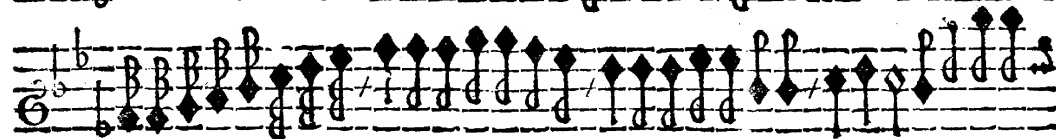
Gigua.

XXX.



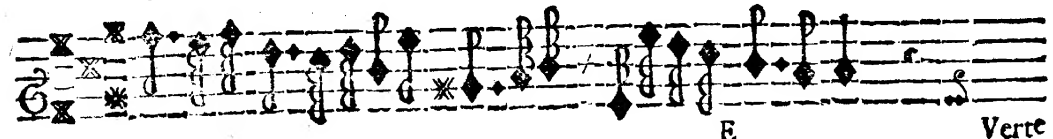
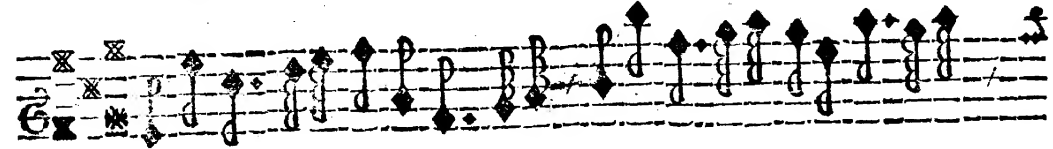
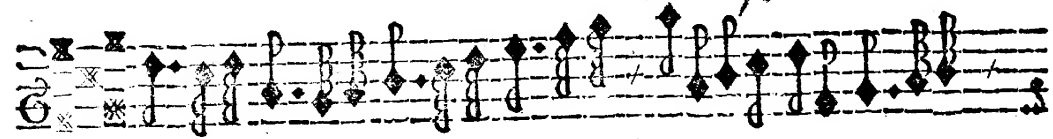
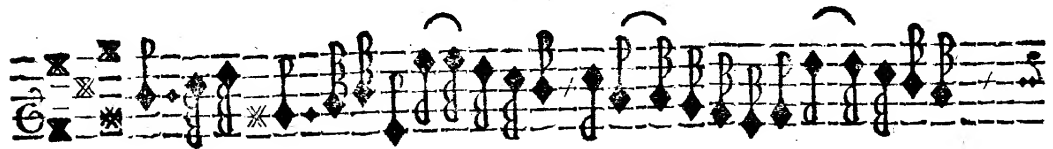
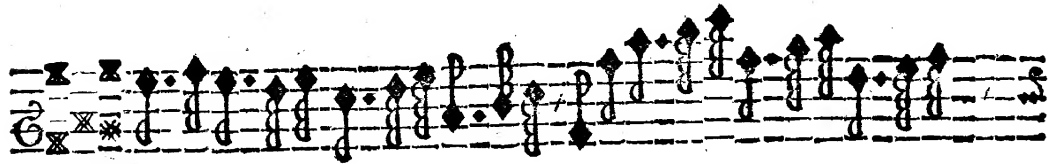
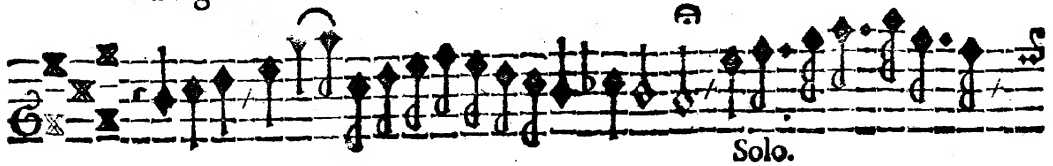
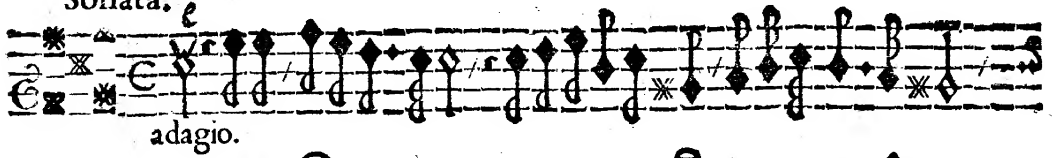
XXXI.

Sonata.

*adagio piano.**allegro.*

XXVI.

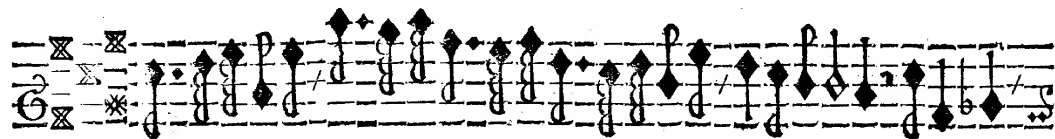
Sonata.



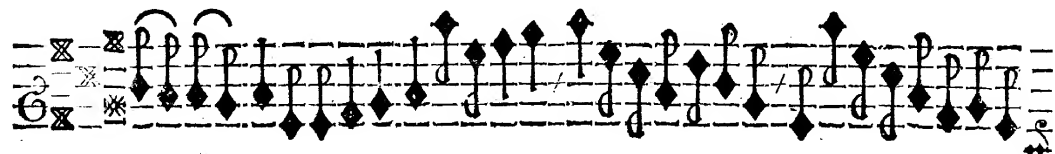
E

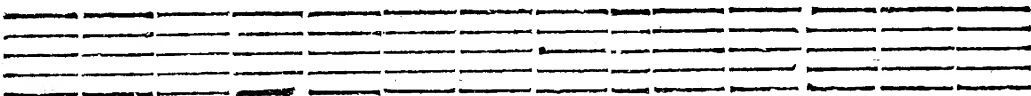
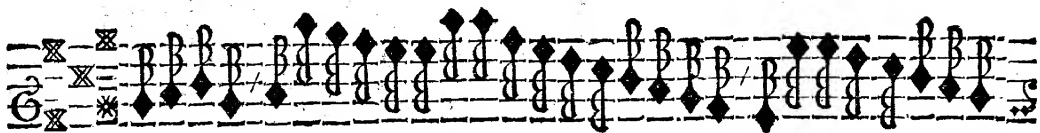
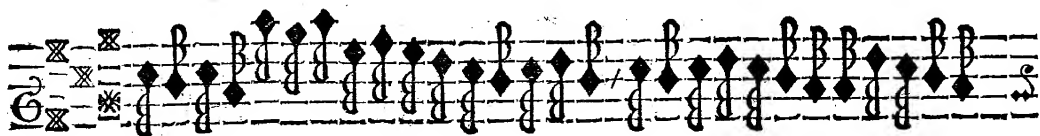
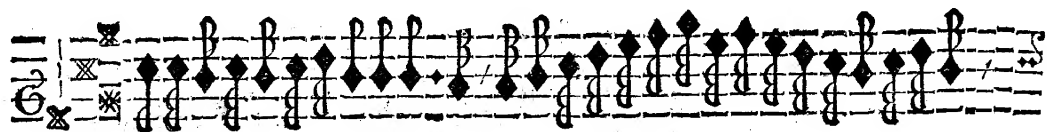
Verte

11.



adagio piano

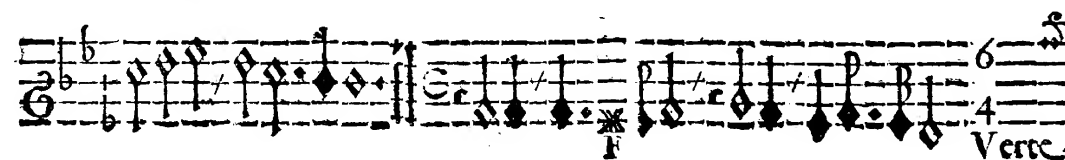
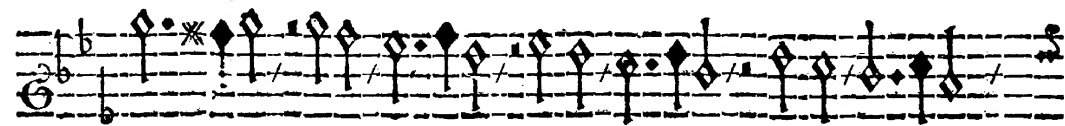
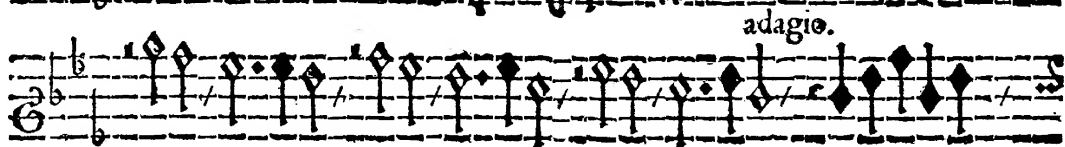
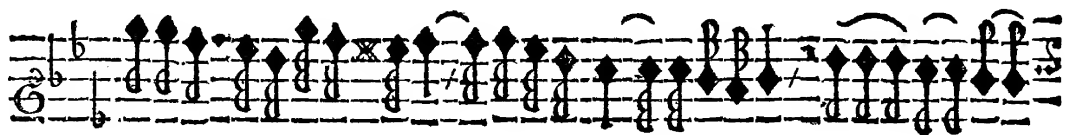




A handwritten musical score consisting of eight staves. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is a single melodic line, likely for a violin or flute, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The music is characterized by frequent beamed sixteenth and thirty-second notes, creating a rapid, flowing texture. There are several trills and grace notes throughout the piece. The notation is written in dark ink on aged, slightly yellowed paper. The piece concludes with a double bar line and repeat dots.

pian.

|| Suite



A handwritten musical score consisting of ten staves. The notation is in a single system, with each staff beginning with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/4. The music is written in a style characteristic of 19th-century manuscript notation, featuring many beamed eighth and sixteenth notes, often with diamond-shaped note heads. The first staff has a '6' above the time signature. The piece concludes with a double bar line and a repeat sign. Below the final staff, the tempo and dynamics are indicated as 'p.' and 'adagio piano'.

p.

adagio piano



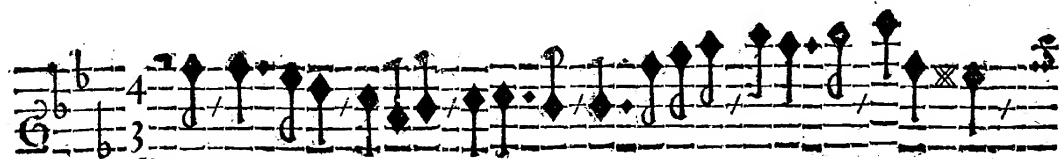
XXXII.



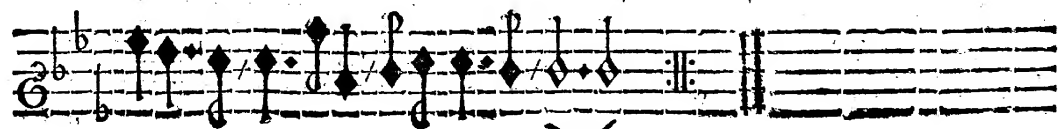
Aria.



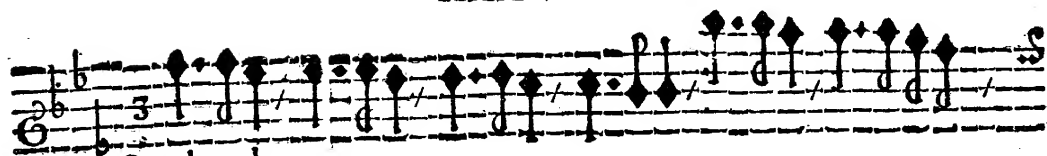
XXXIII.



Courant.



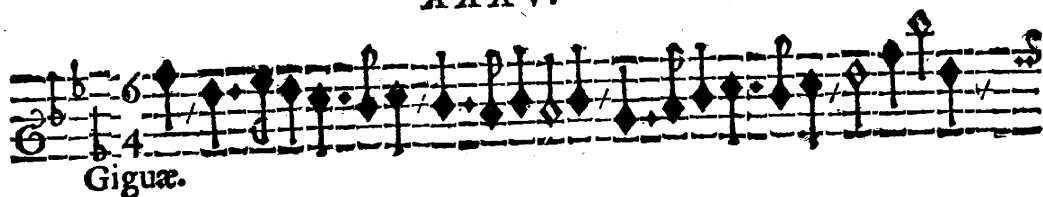
XXXIV.



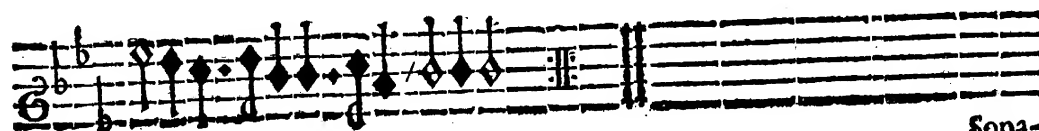
Saraband.



XXXV.



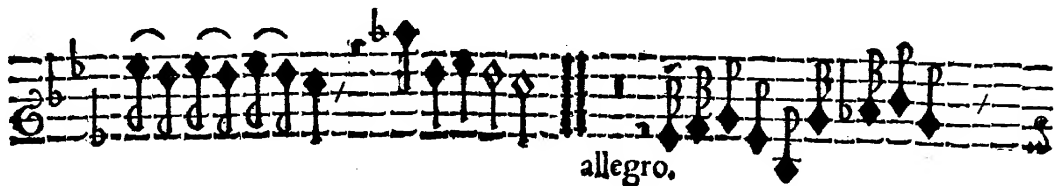
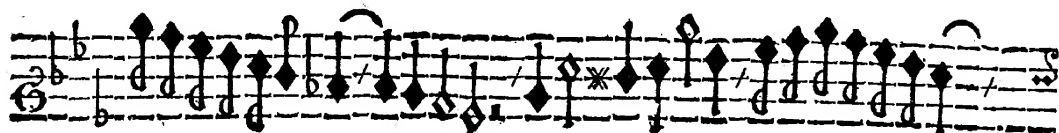
Gigue.

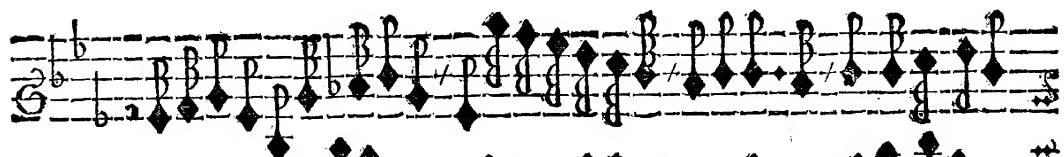


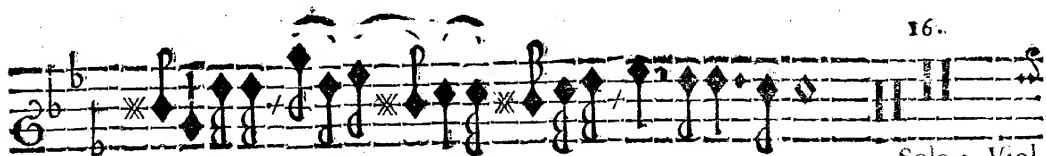
Sona-

XXXVI.

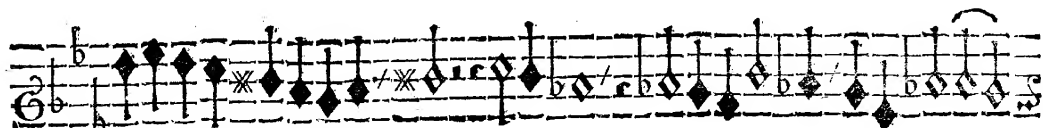
Sonata.



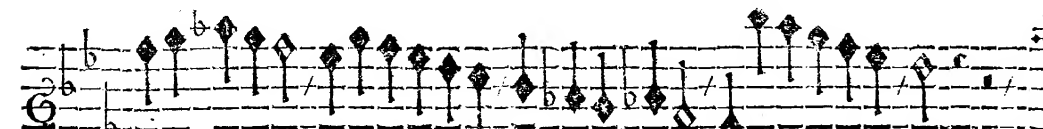
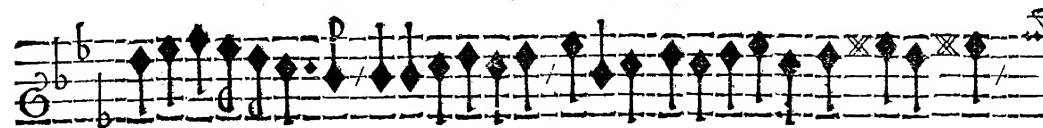




Solo 2. Viol.



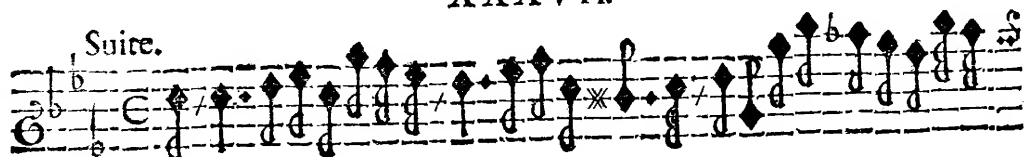
adagio piano piano



Verte



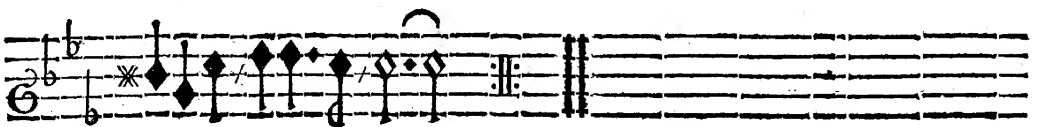
XXXVII.



Allmandr.



XXXVIII.



XXXIX.

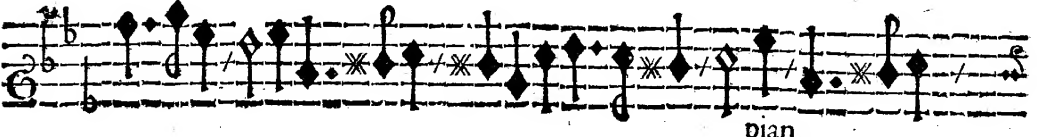
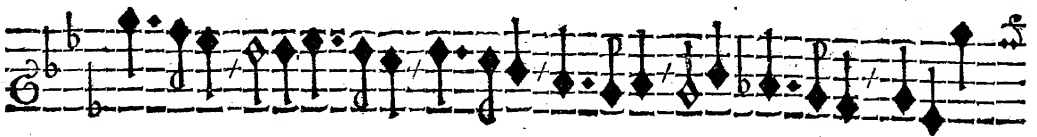


Gigue

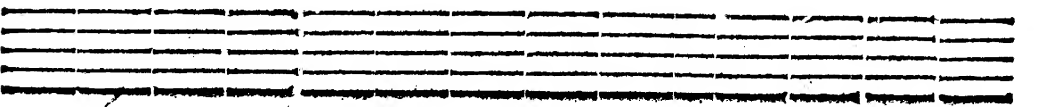
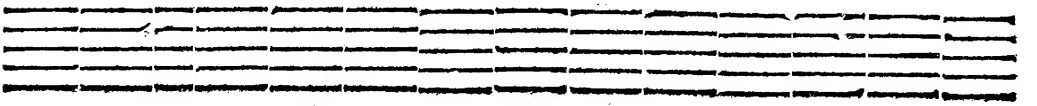
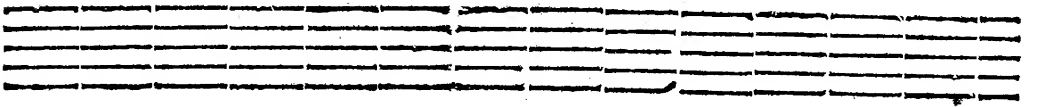
XL.



Gigue.

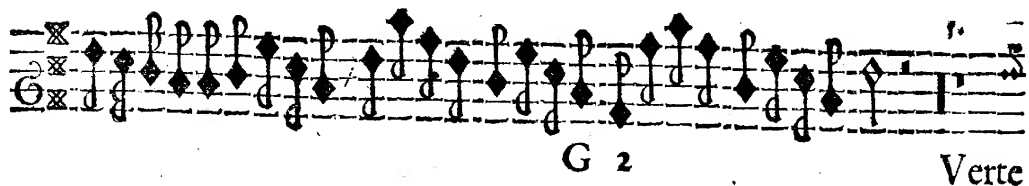
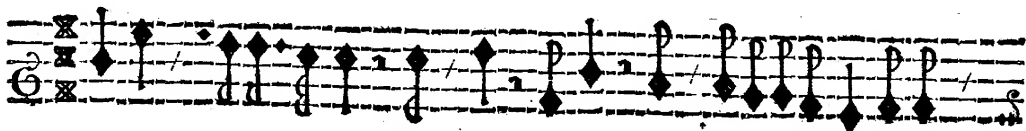
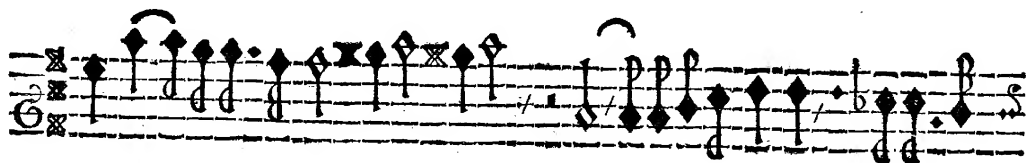


pian

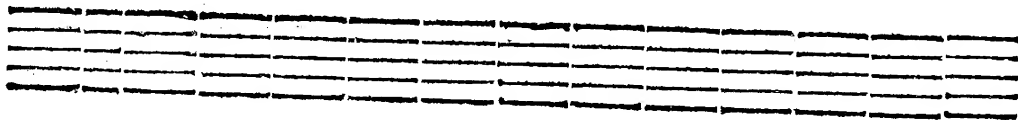


XLl.

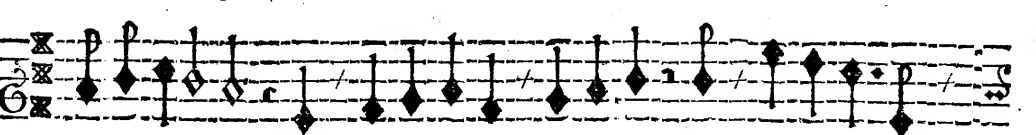
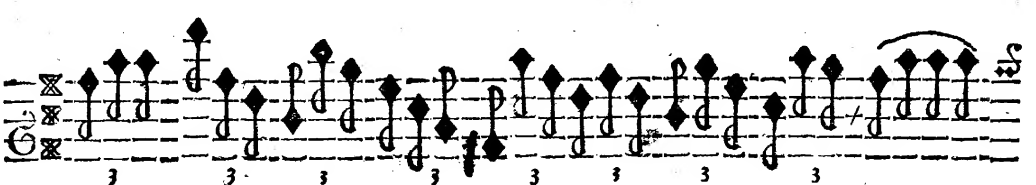
Sonata à 2. Violino & Violadagamba.



Verte



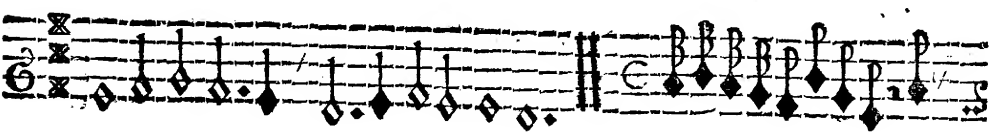
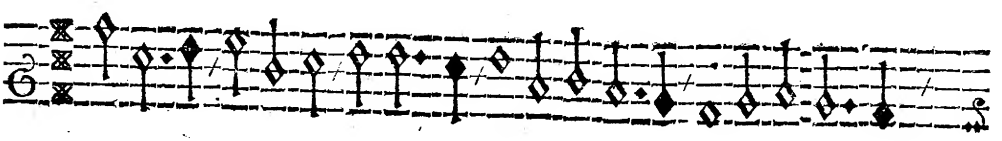
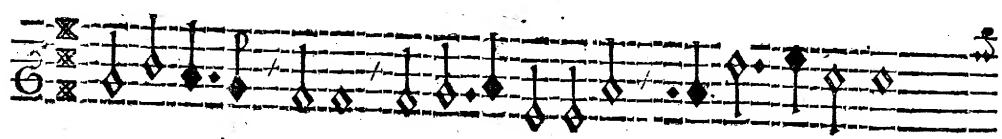
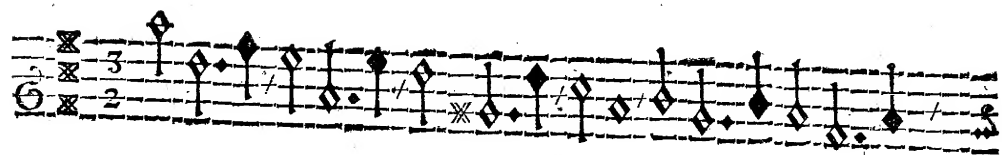
This image displays a page of handwritten musical notation, consisting of eight staves. The notation is written in a historical style, likely from the 18th or 19th century. Each staff begins with a clef (C-clef) and a key signature (one sharp, F#). The music is written in a single system, with various rhythmic values (eighth, sixteenth, and thirty-second notes) and accidentals (sharps, flats, and naturals). The notation is dense and complex, with many notes beamed together. The page is numbered 374 in the top right corner.

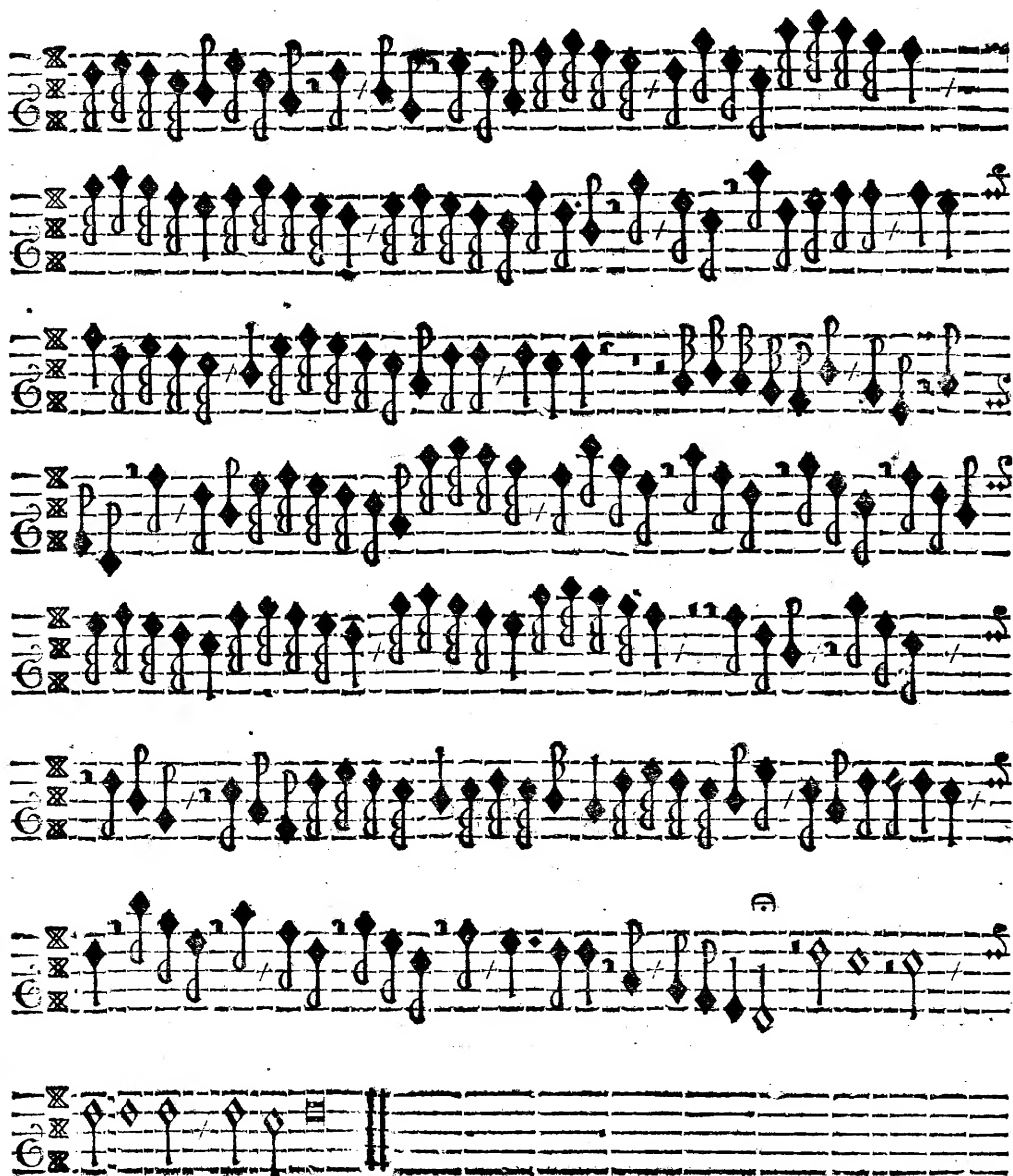


adagio piano

G 3

Verte





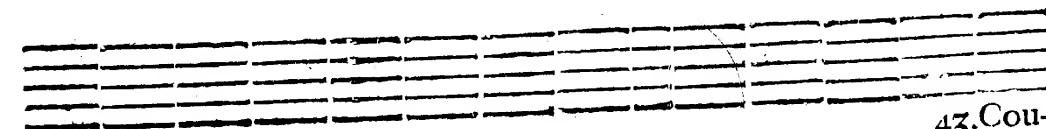
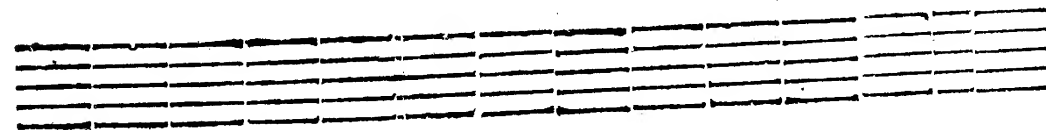
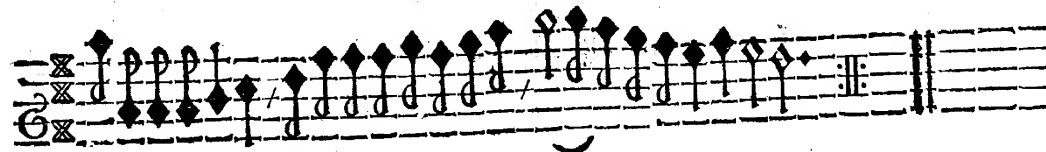
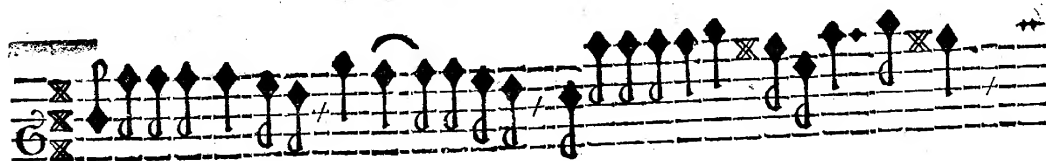
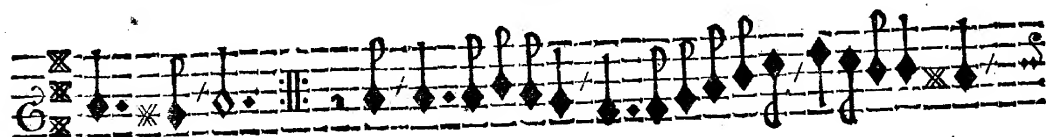
Suite

XLI.

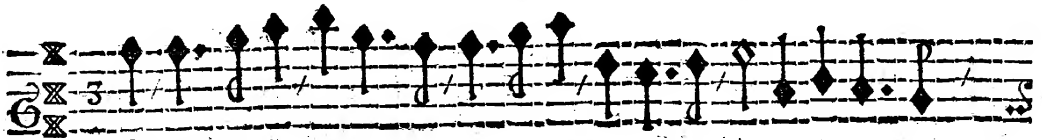
Suite,



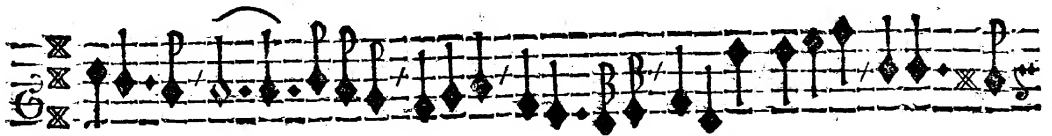
Allmandt.



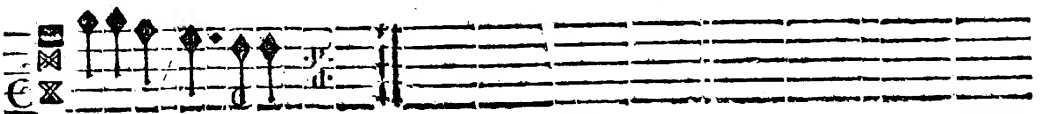
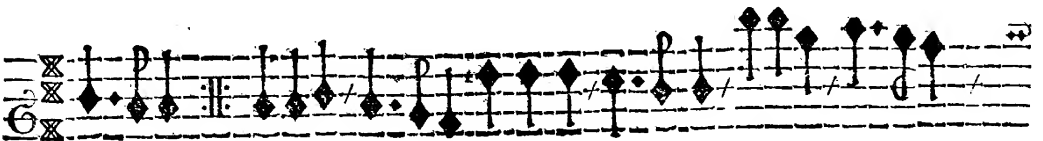
XLIII.



Courant,



XLIV.



H

45. Gi

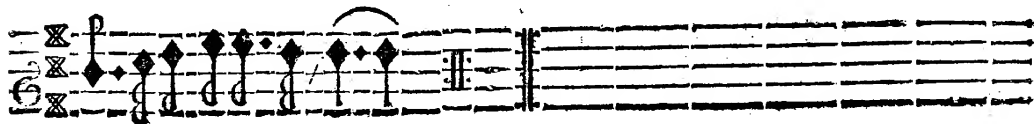
XLV.



Gigua.



pian.



F I N I S.

Soli DEO Gloria.



Erster **T**heil

Zwey-stimmiger
SONATEN und SUITEN

Nebst einem gedoppelten Basso Continuo
gesetzt

von

Dieterich Becker
Bestalten Rahts- u. Violisten in
Hamburg/

VIOLINO SECUNDO.

Hamburg/

Gedruckt bey Georg Rebenlein/

Im Jahr 1674.

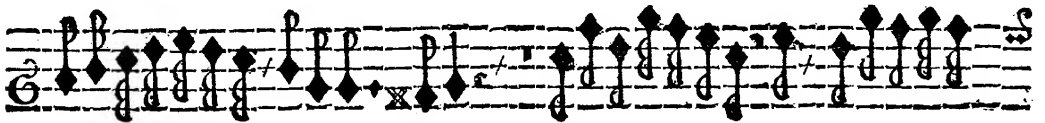
In Verlegung des Autoris / bey welchen es
auch zu finden.



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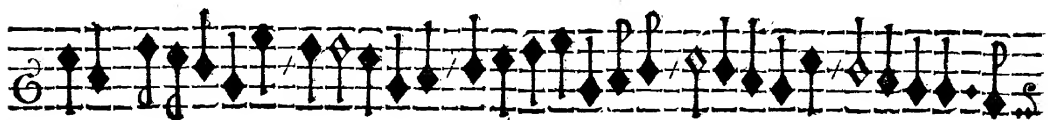
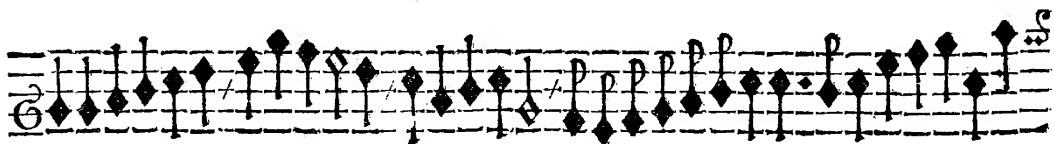
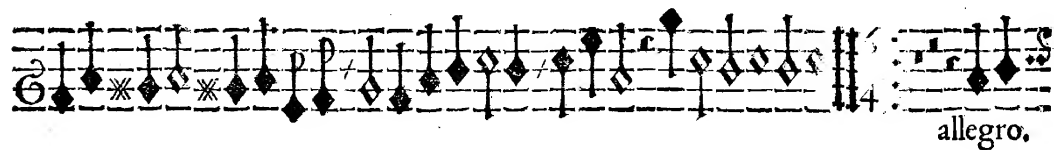
Sonata,

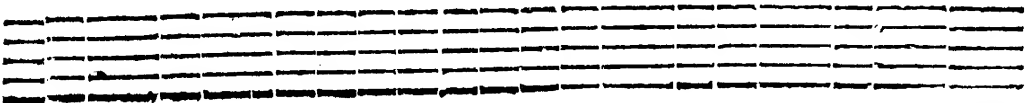
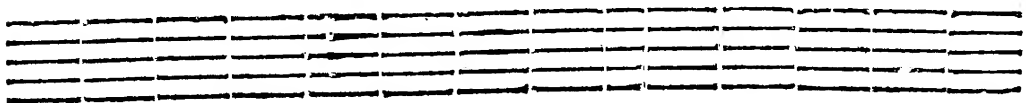
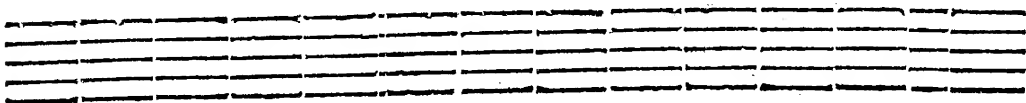
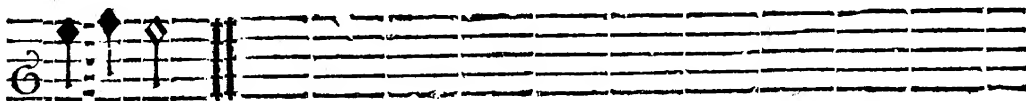
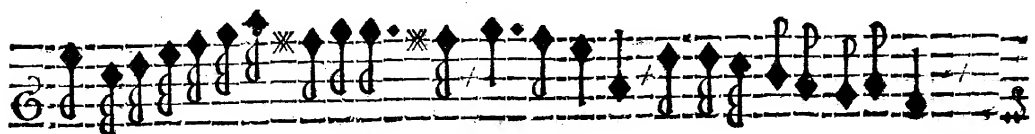
Viol. 2.



Aa 2

Verte



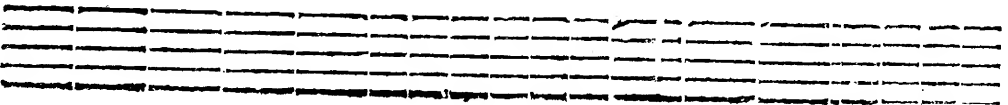
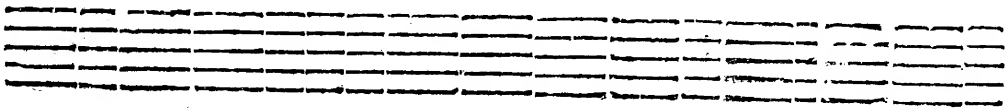


II.

Suite,



Allmandt.



3. Cou-

III.



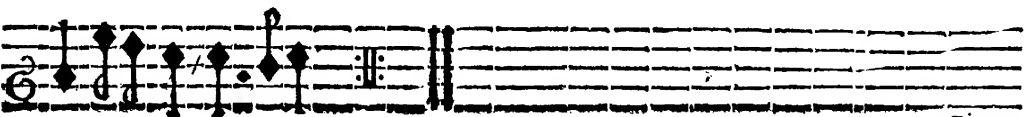
Courant.



IV.



Saraband.



Gigue

V.

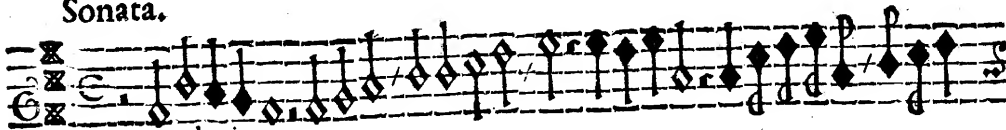


Gigue.

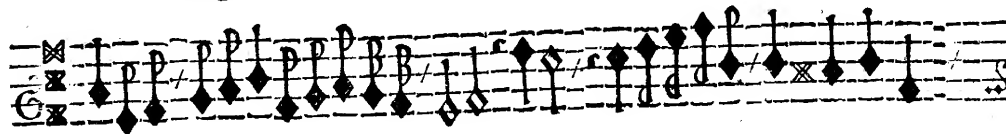


VI.

Sonata.

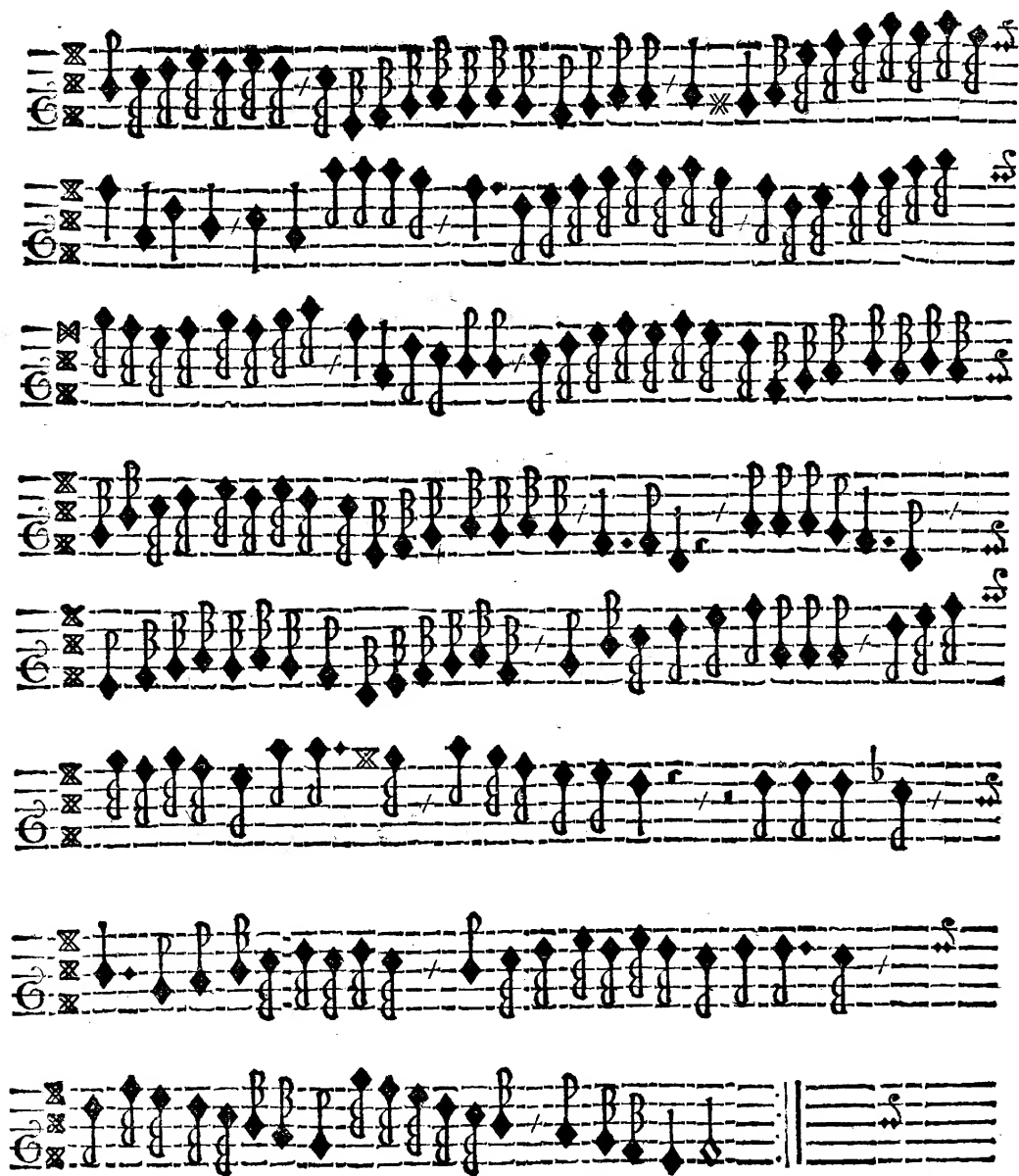


adagio.



allegro.

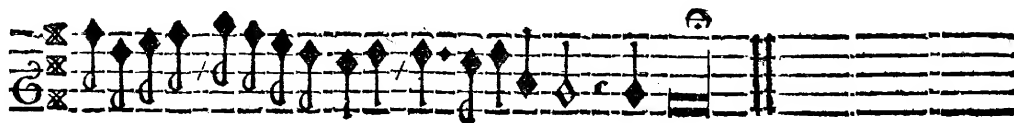




Bb

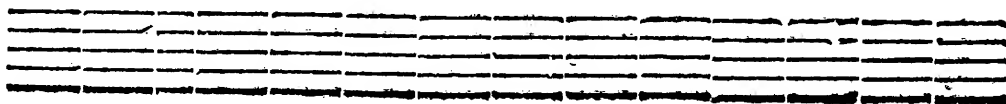
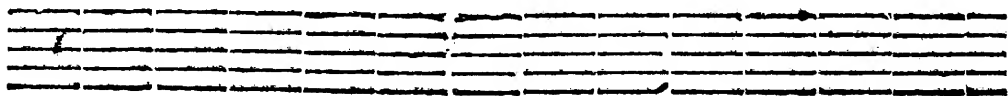
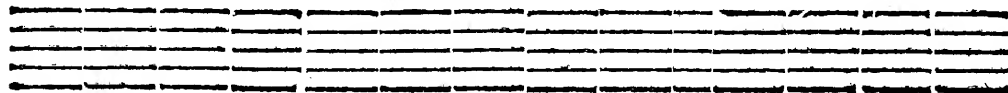
Verte

The first system of musical notation is a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The notation is in a traditional, somewhat ornate style, with some notes having decorative flourishes. The system ends with a double bar line and a repeat sign.



Bb 2

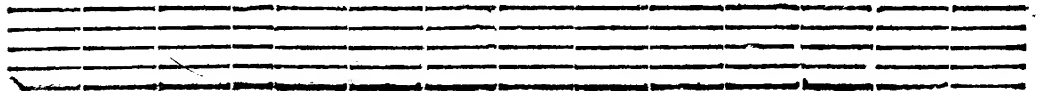
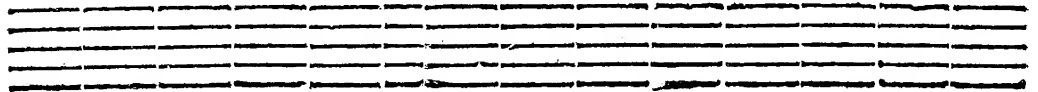
Verte



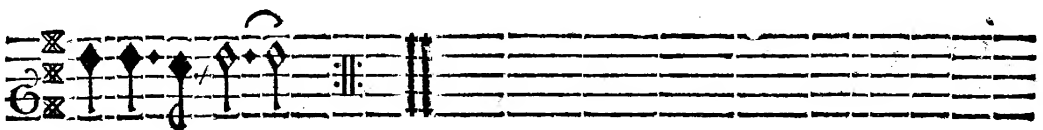
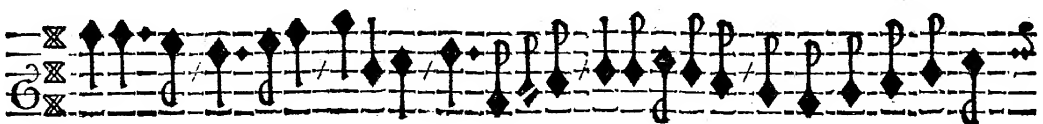
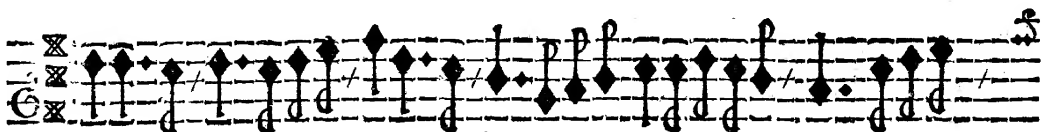
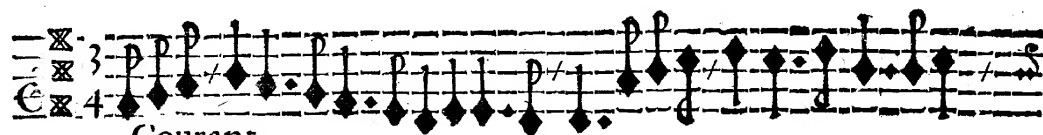
1888

VII.

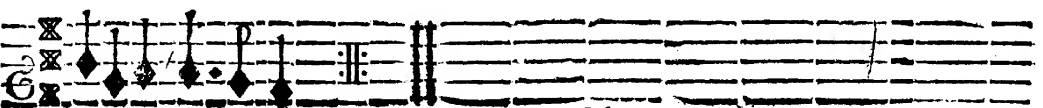
Suite.



VIII.



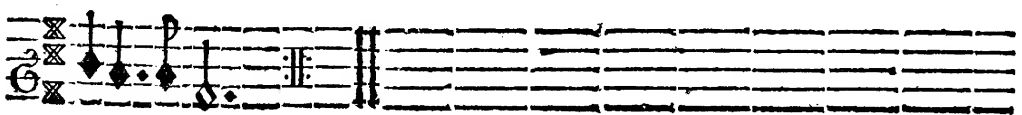
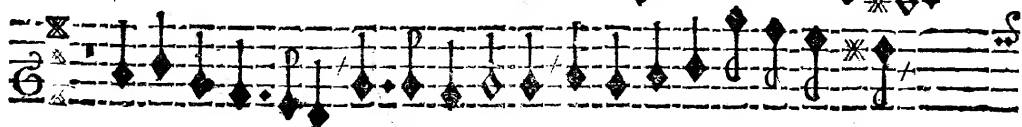
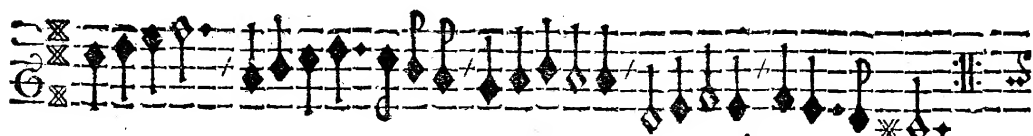
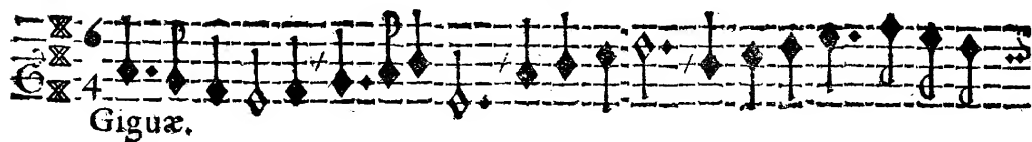
IX.



Bb 3

10. Gigue

X.



XI.

Sonata.



A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a piano. The staves contain various musical notations including eighth and sixteenth notes, rests, and dynamic markings. The tempo markings 'adagio' and 'Allegro' are present. The score ends with a double bar line and a final note on the tenth staff.

f. *p.* *f.* *p.*

adagio.

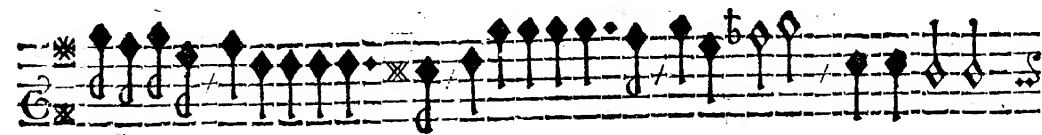
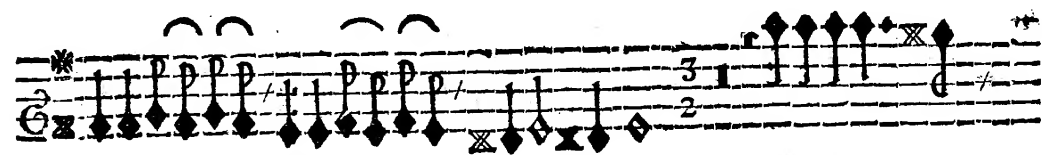
allegro.

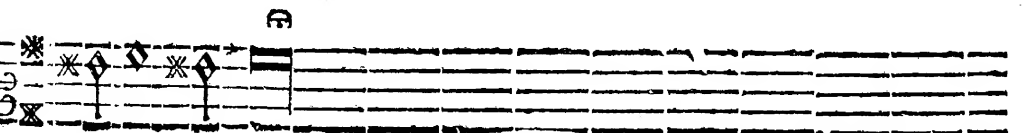
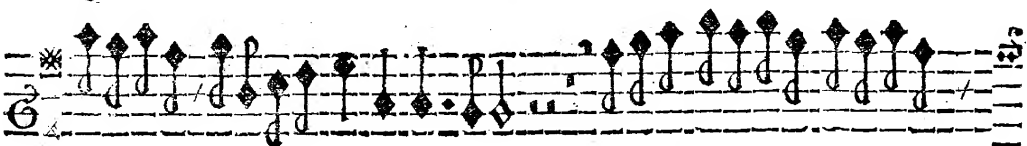
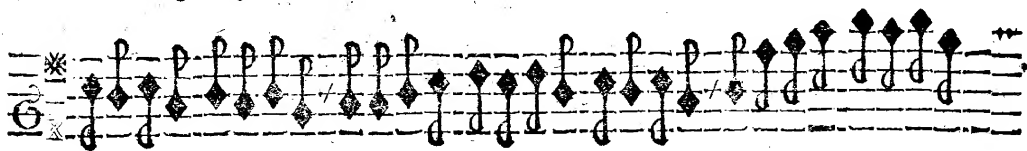
pian.

adagio.

Allegro.

piano





Gc

12. Suix

XII.

Suite.

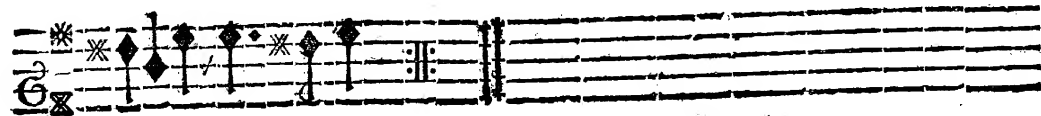
Allmandt

XIII.

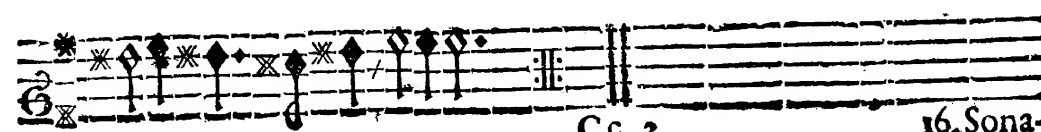
Courant.

Sara-

XIV.



XV.



2000

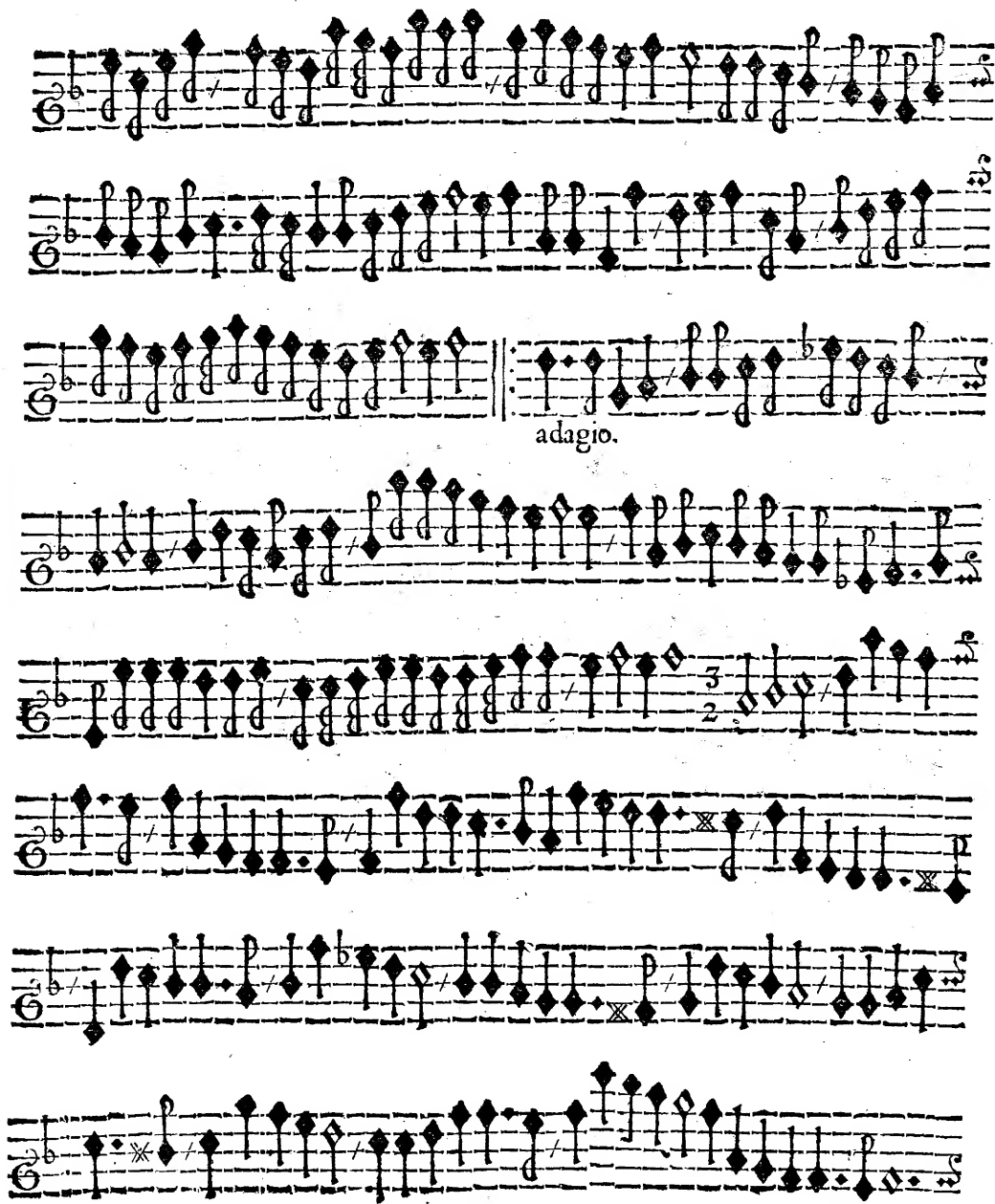
Viol. 2.

The first system of musical notation for 'The Bird Song' is written on a single staff in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The system ends with a double bar line.

The first system of musical notation for 'The Bird Song' is written on a single staff in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The system ends with a double bar line and repeat dots.

Allegro.

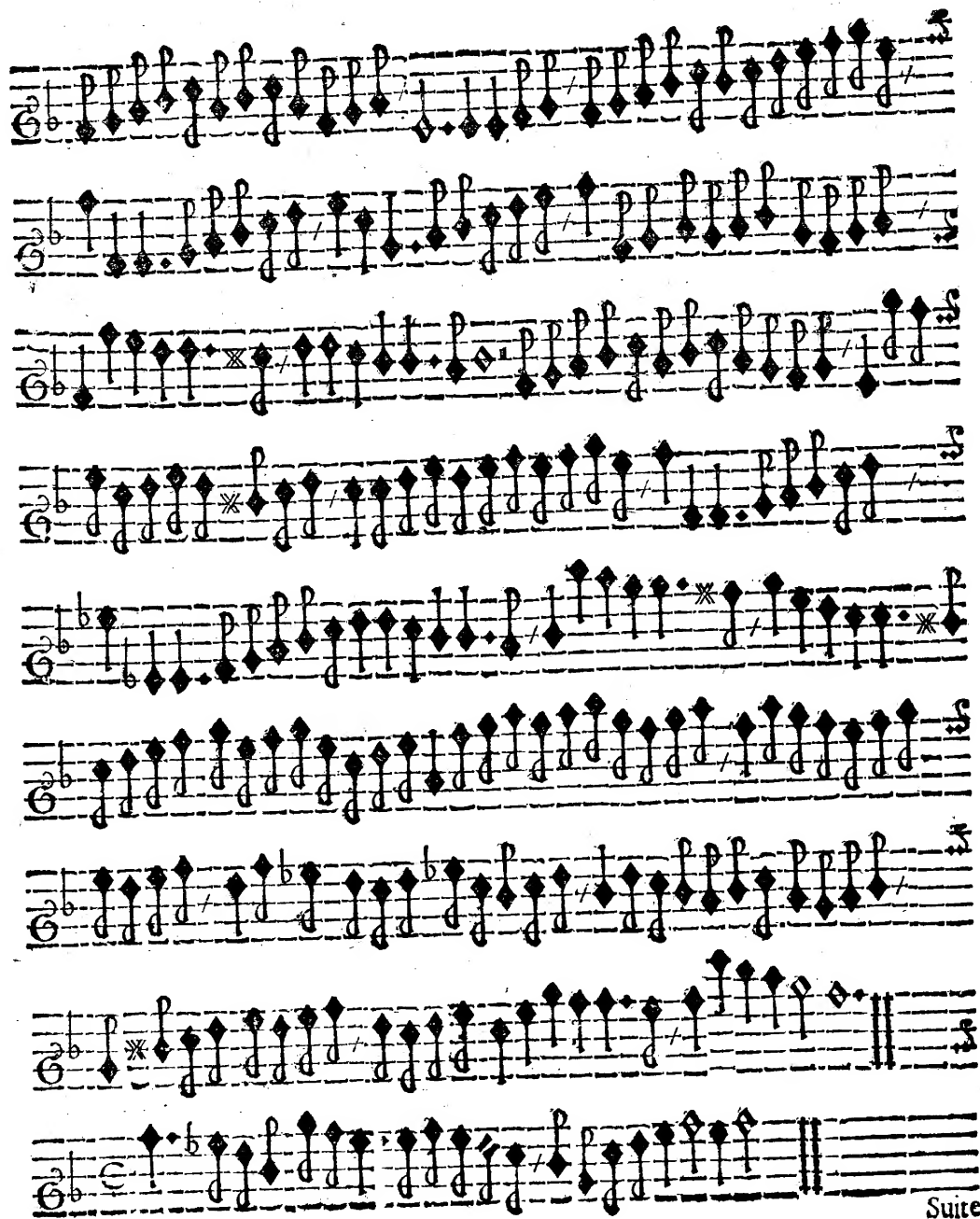
The first system of the musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. There are several asterisks (*) placed above the staff, likely indicating specific notes or measures of interest. The system ends with a double bar line.



adagio.

Cc 3

Verte citò



Suite

XVII.

Suite.



Allmandt.



XVIII.

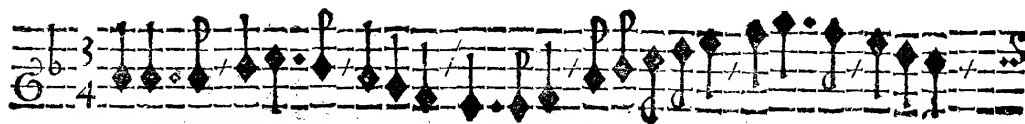


Courant.

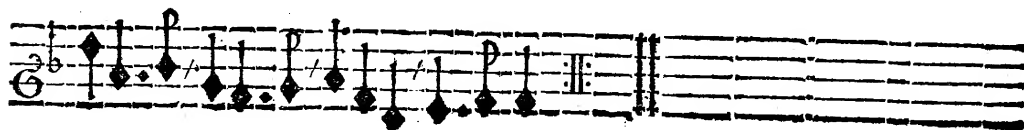


19. Sara.

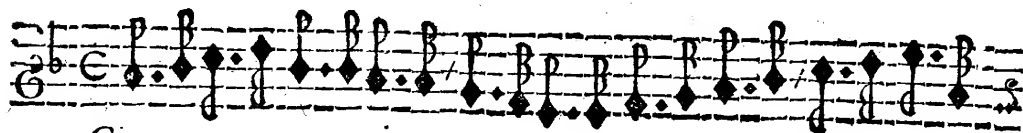
XIX.



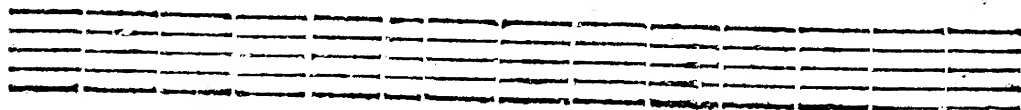
Saraband,



XX.



Gigueæ.

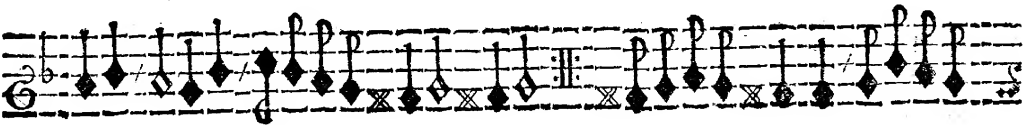


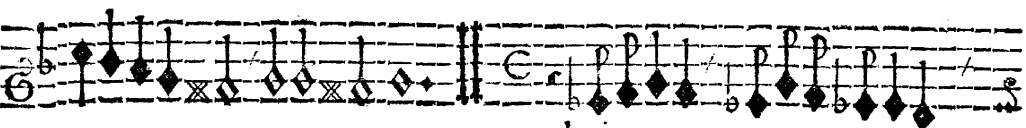
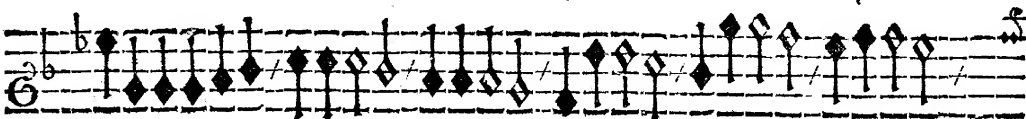
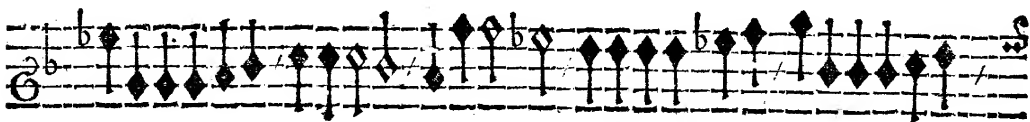
XXI.

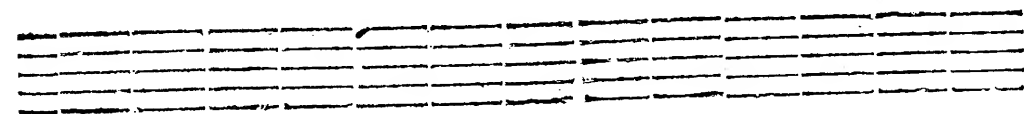
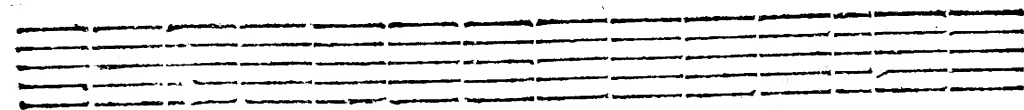
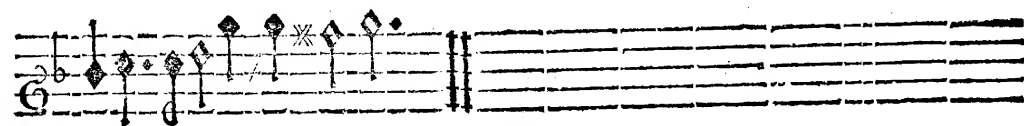
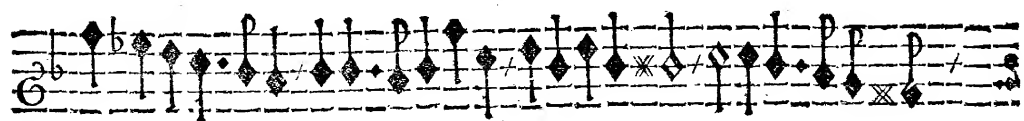
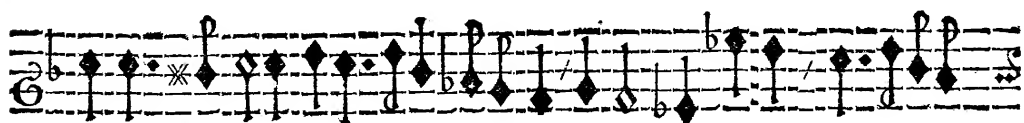
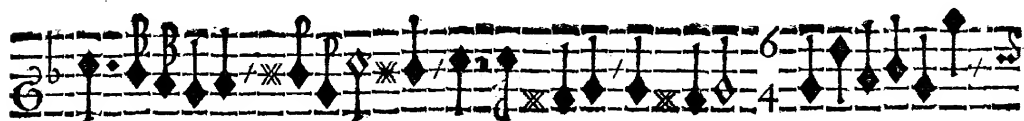
Sonata.



Sonata.



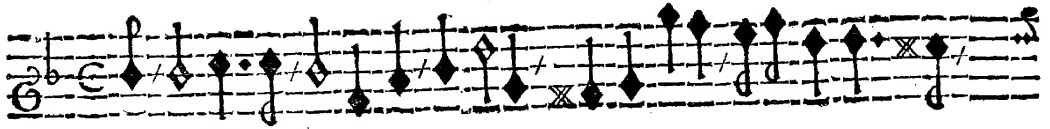




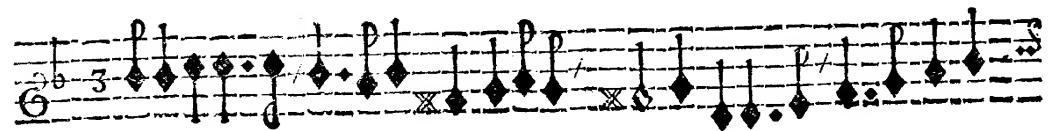
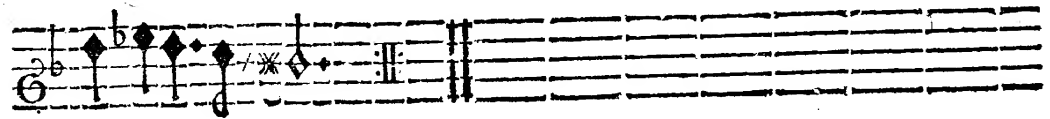
Dd 2

d22.Brar.

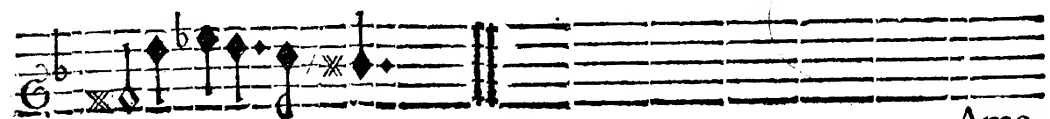
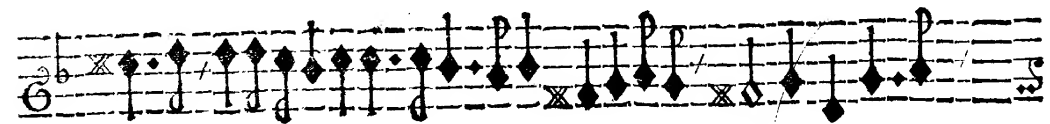
XXII.



Brandle Simple.



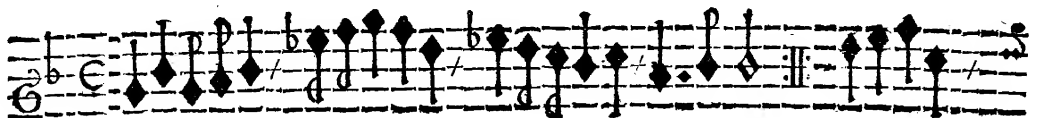
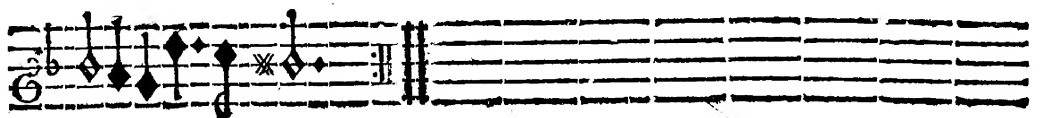
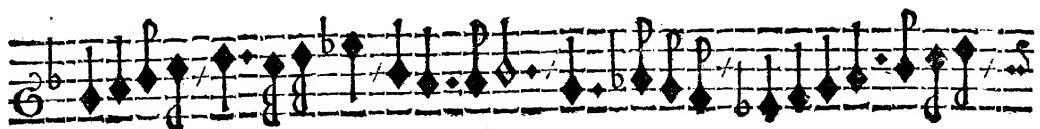
Gay.



Ame-



Amener.



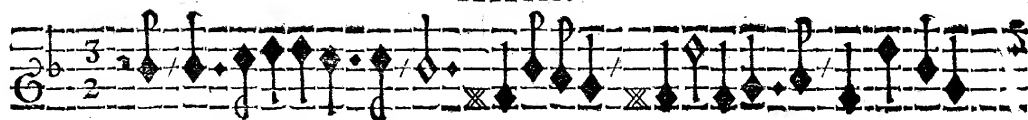
Garott.



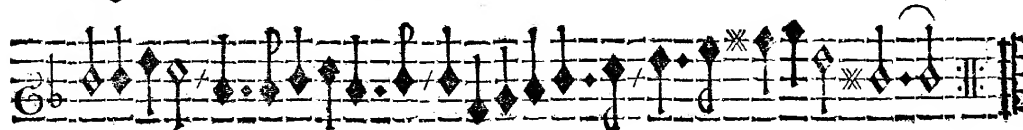
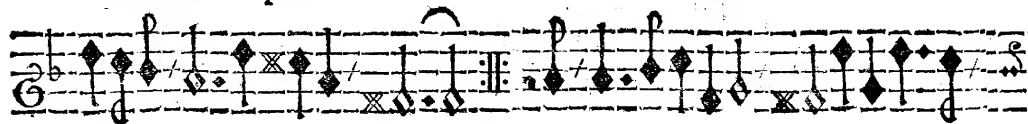
Dd 3

23, Cou-

XXIII.



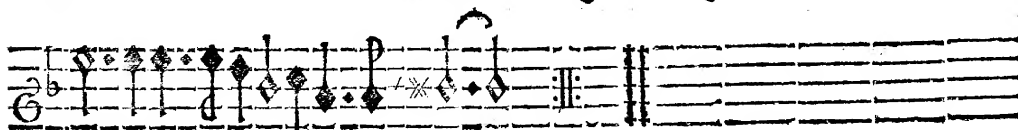
Courant Simple.



XXIV.



Courant Simple.



XXV.

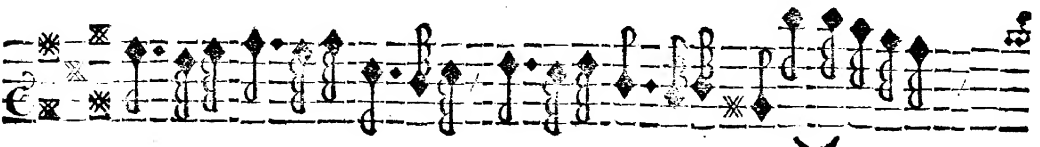
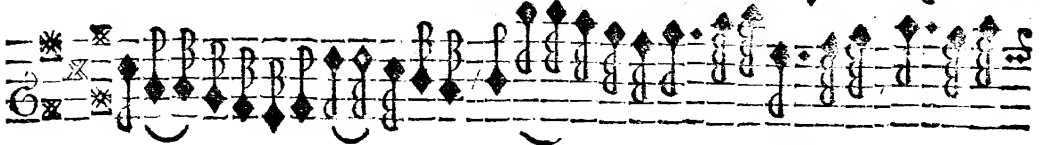


Saraband.

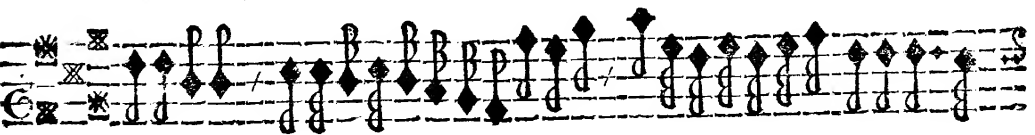
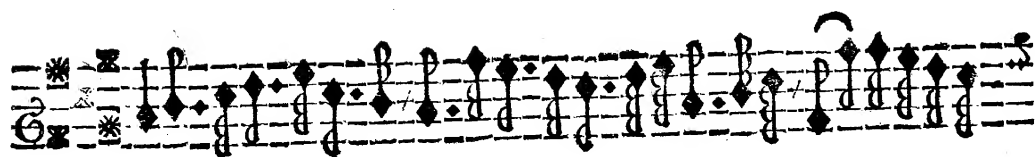


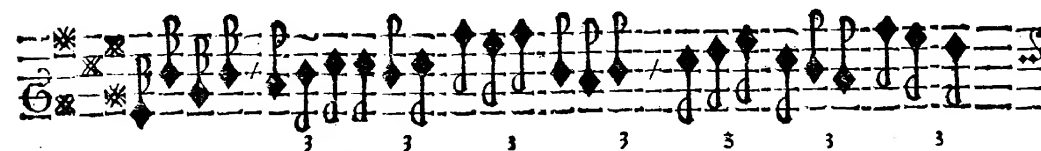
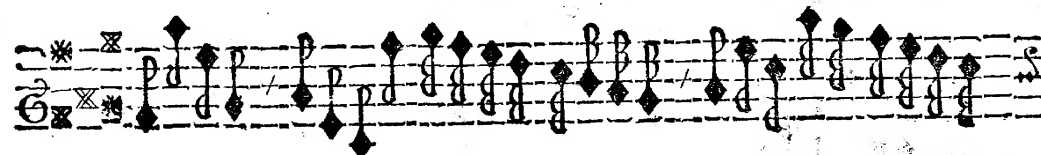
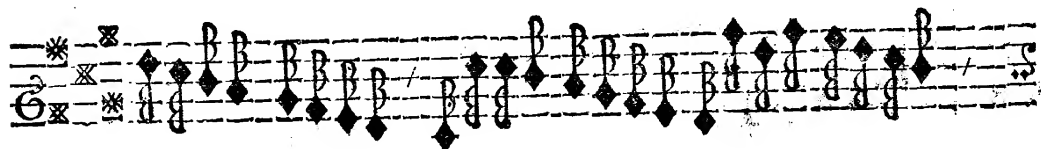
XXVI.

Sonata.



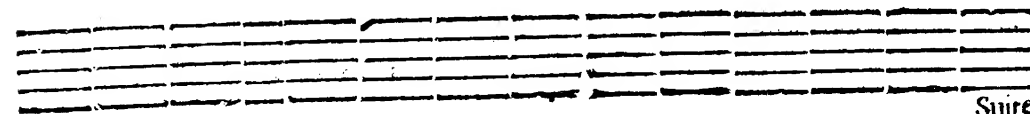
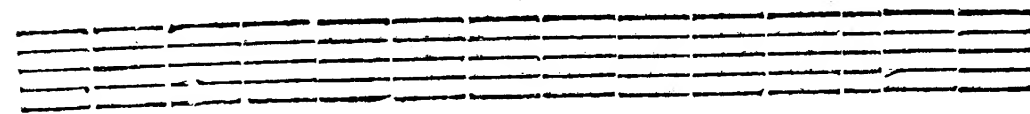
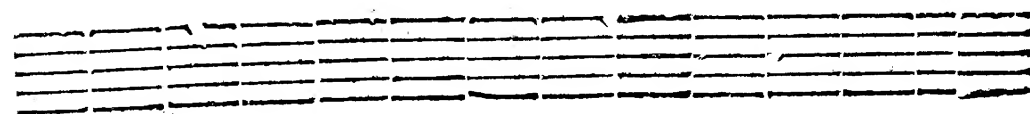
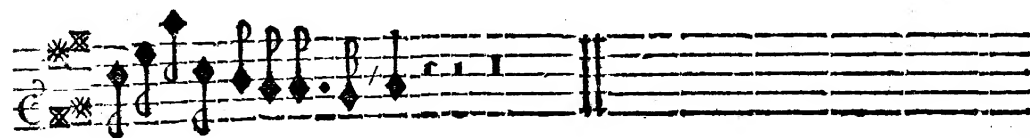
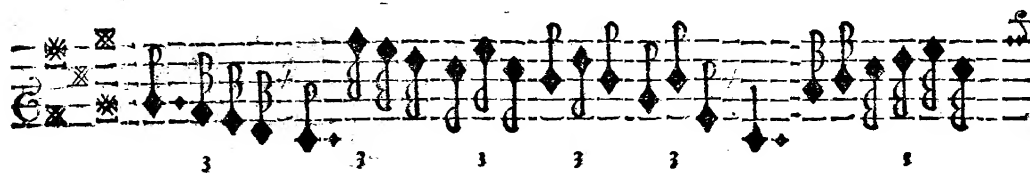
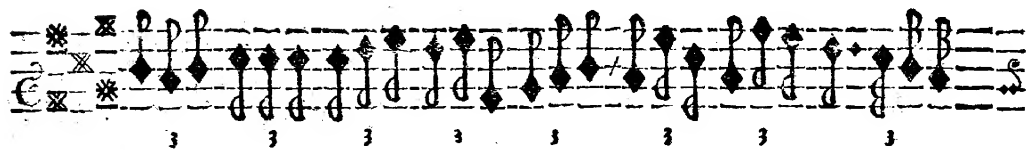
Verte citò





E

Verte citò



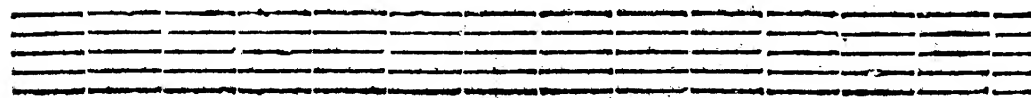
Suite

XXVII.

Suite,



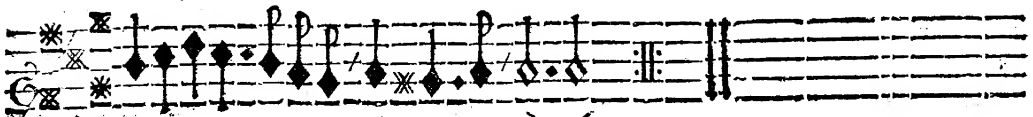
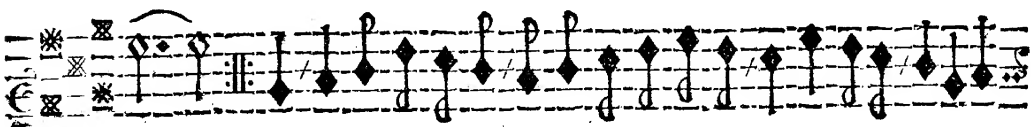
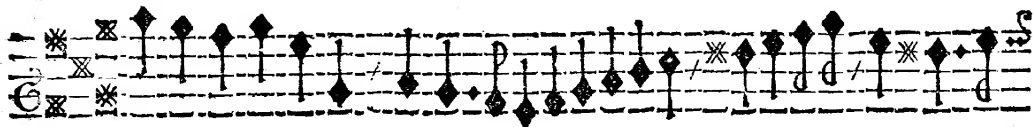
Allmande.



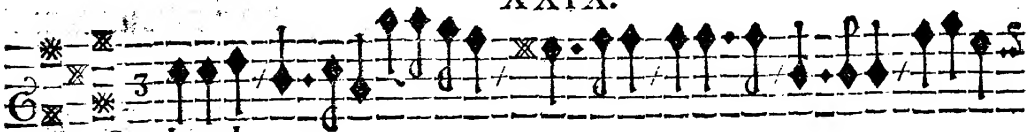
XXVIII.



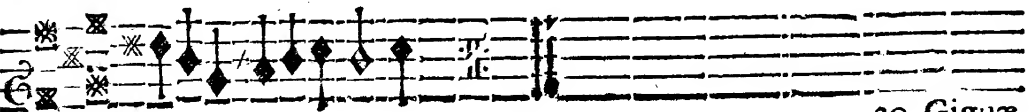
Courant.



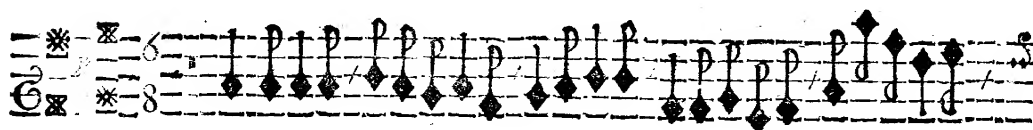
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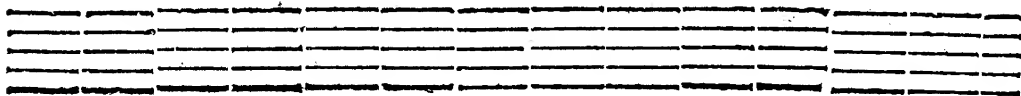
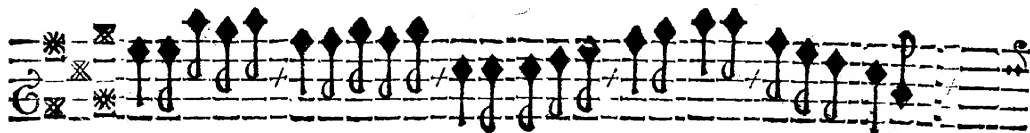
Saraband



XXX.



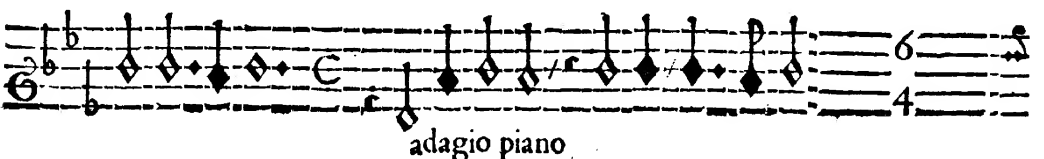
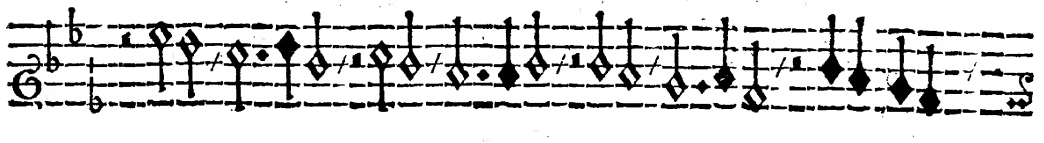
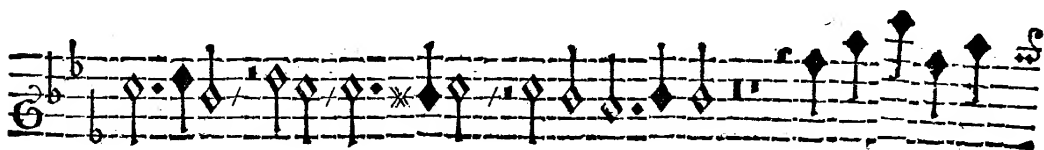
Giga.



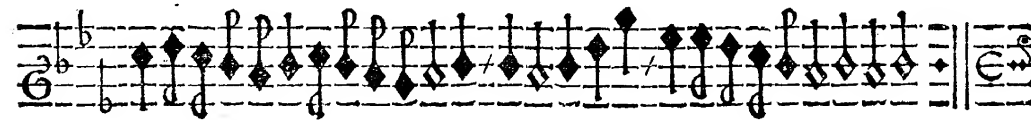
XXXI.

Sonata,

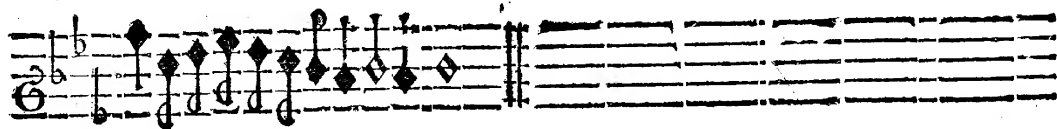
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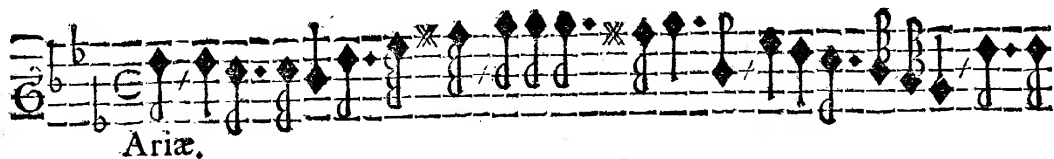
Verte



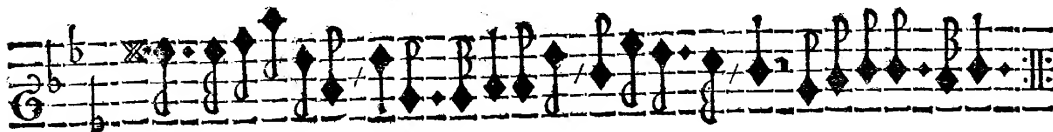
adagio piano



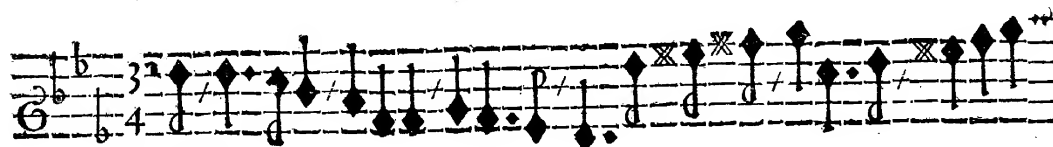
XXXII.



Aria.



XXXIII.



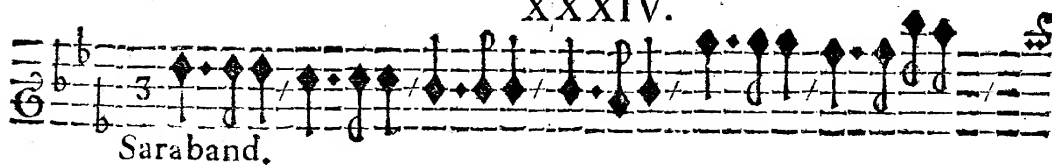
Courant.



F. 6.

Saar-

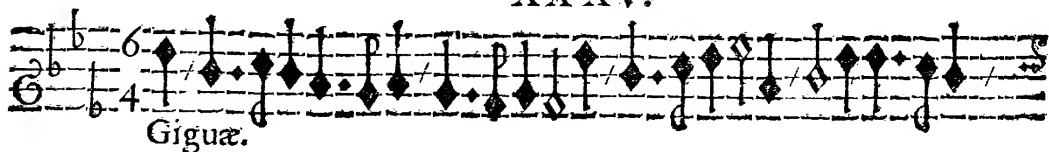
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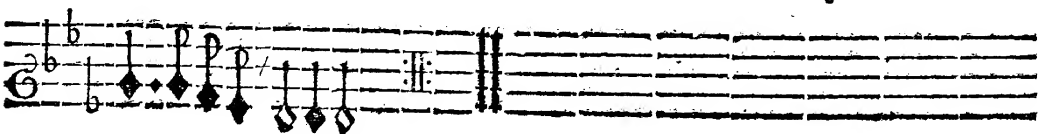
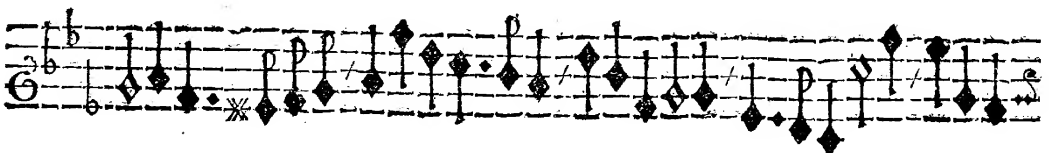
Saraband.



XX XV.



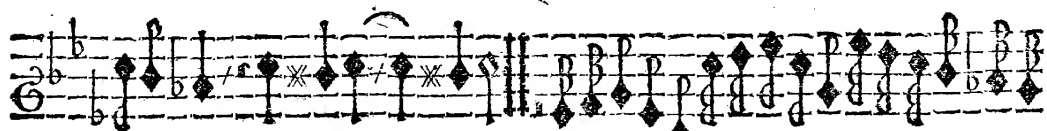
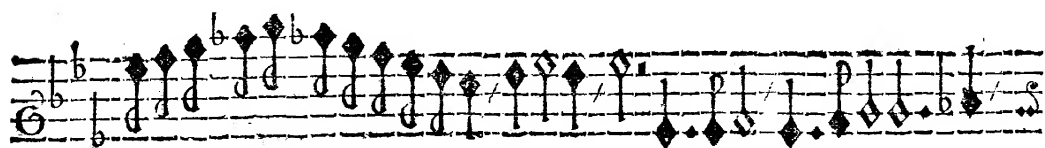
Gigue.



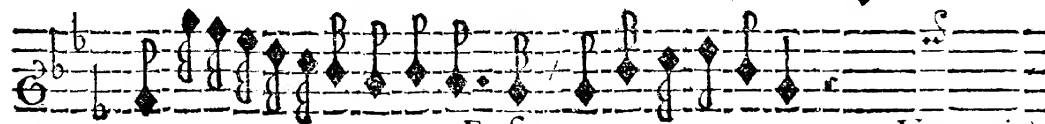
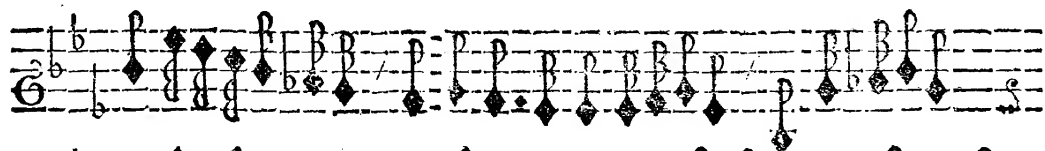
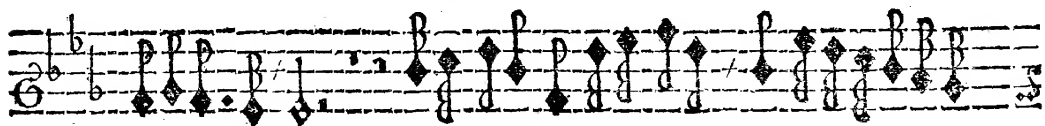
XXXVI.



Sonata.

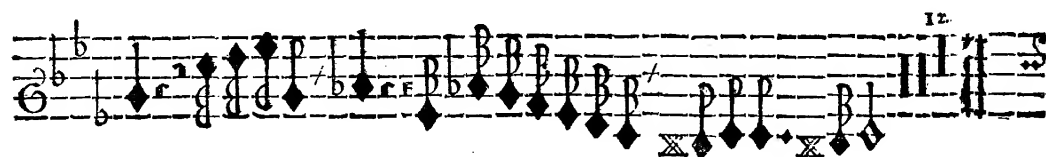
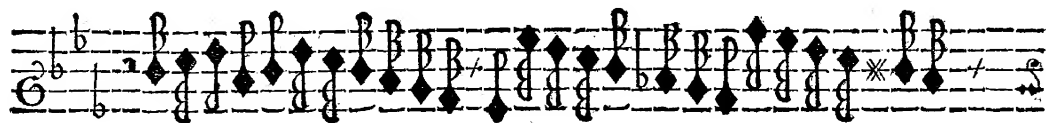


Allegro.



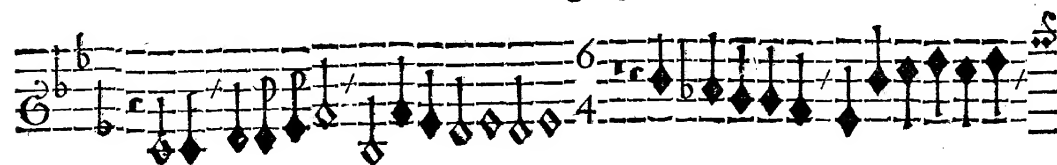
F f z

Verte citò

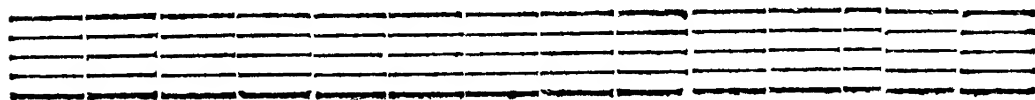


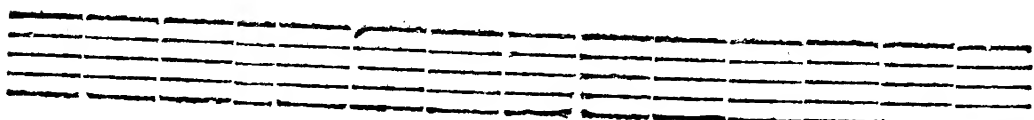
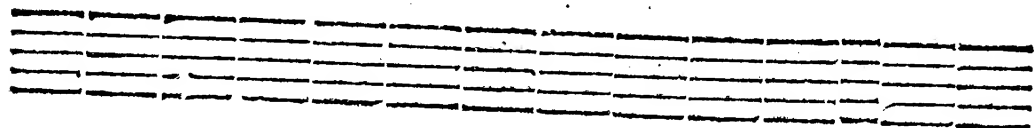
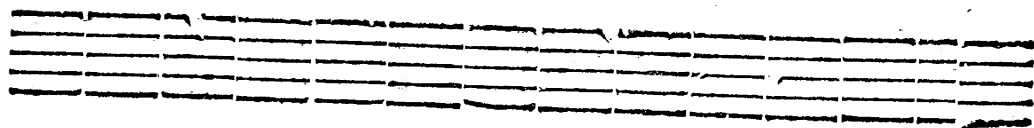
Solo.





Verte





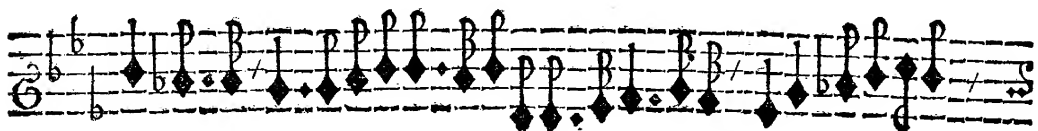
Suite-

XXXVII.

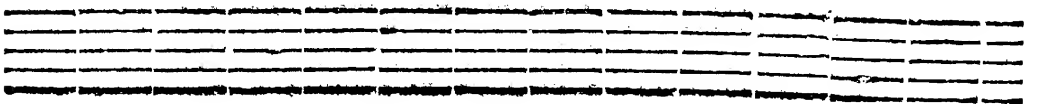
Suite.



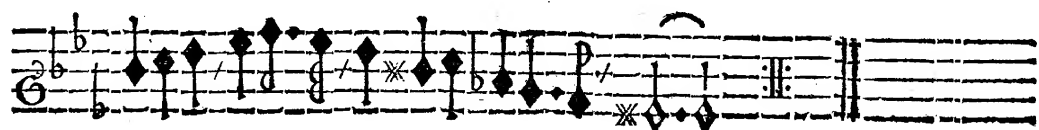
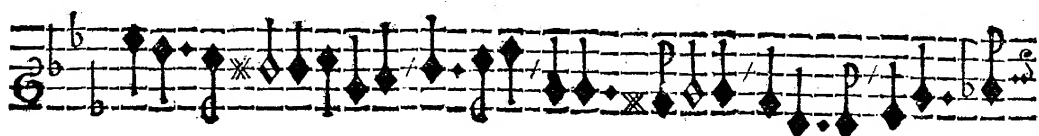
Allmandt.



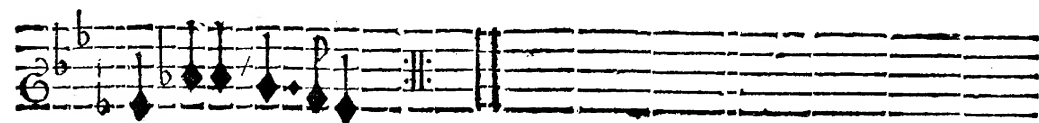
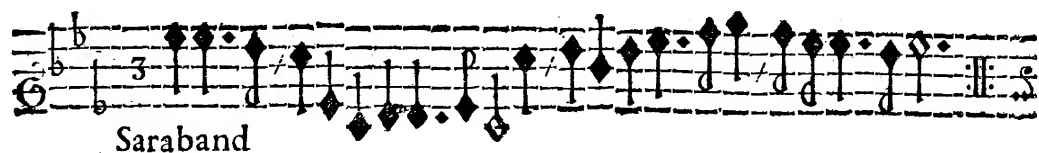
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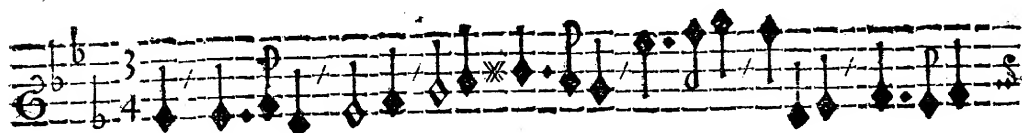
XXXVIII



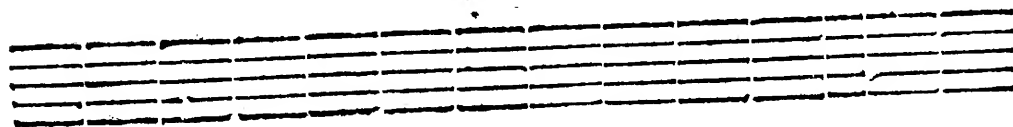
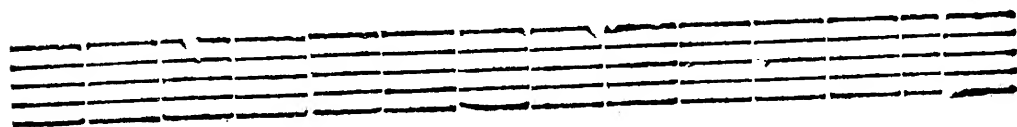
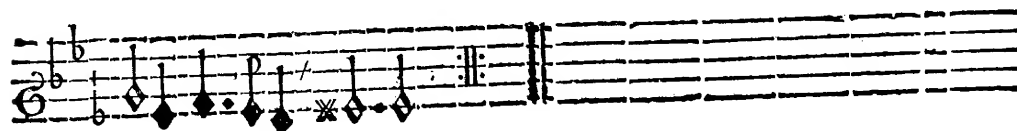
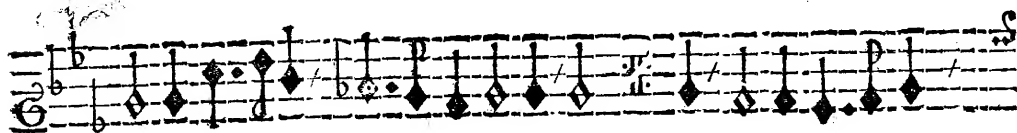
XXXIX.



XXXX.



Giguar

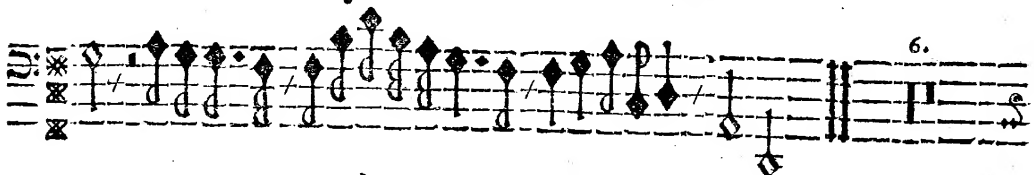
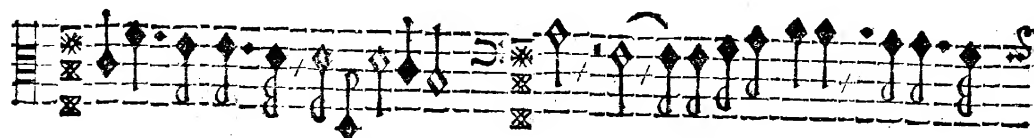
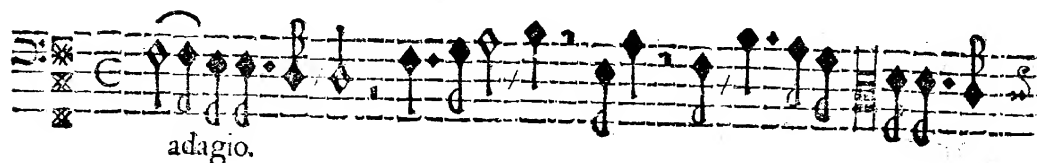


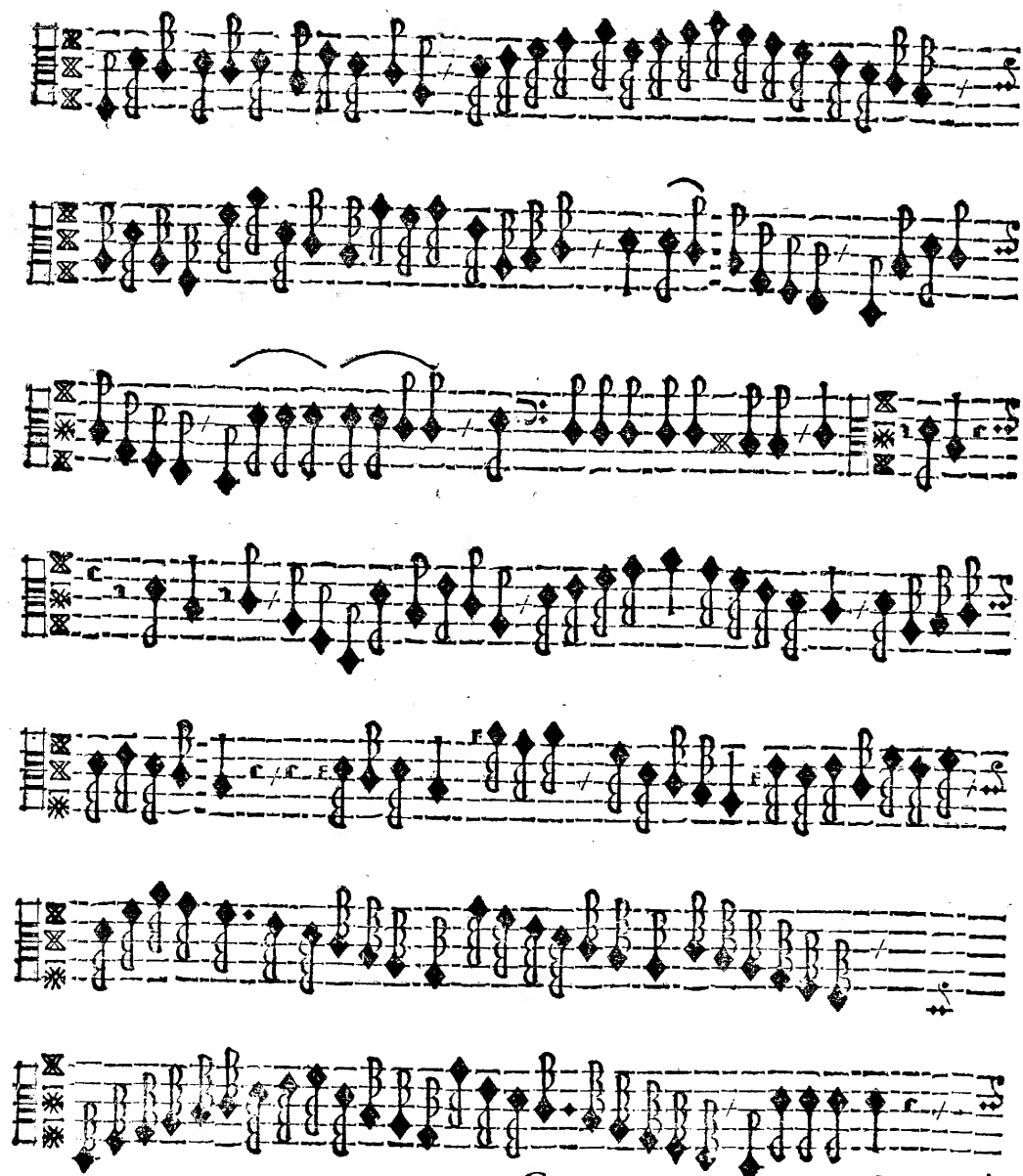
Gg

41. Sona-

VLI.

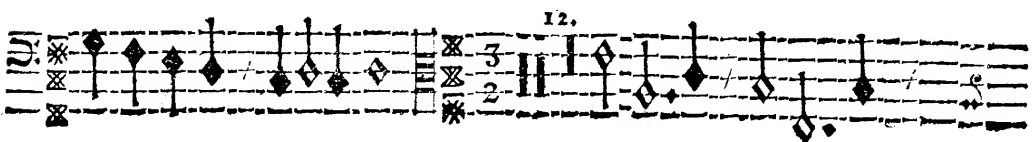
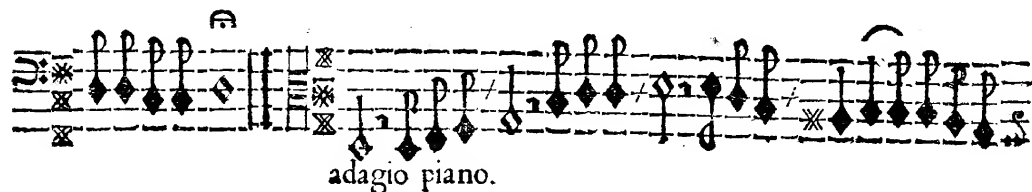
Sonata à 2. Violino & Violadagamba.

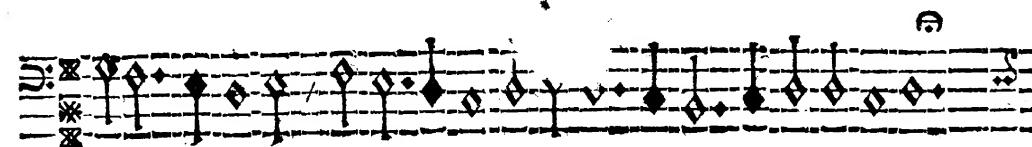
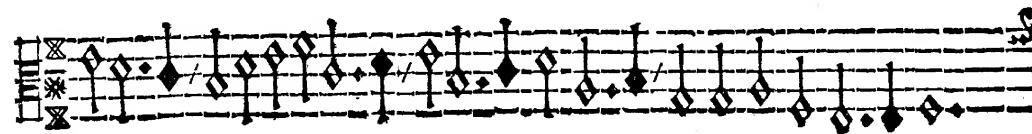
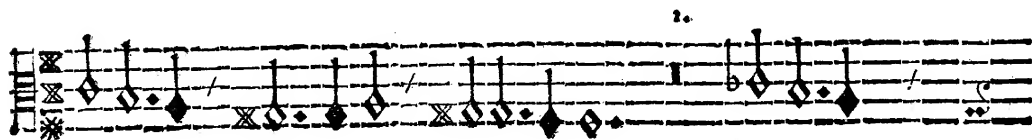
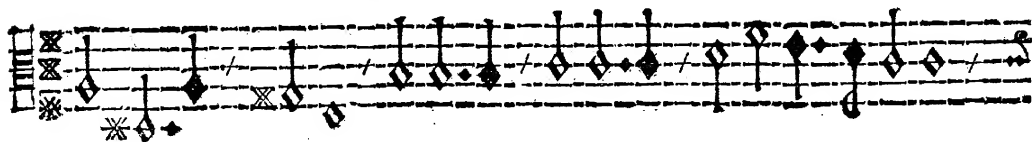




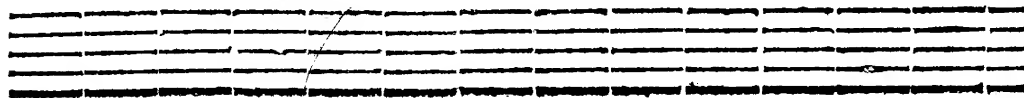
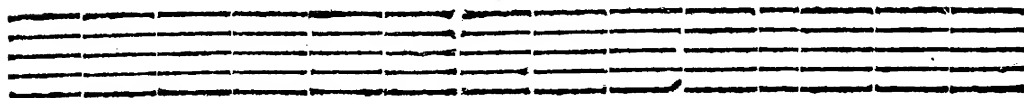
Gg 2

Verte citò

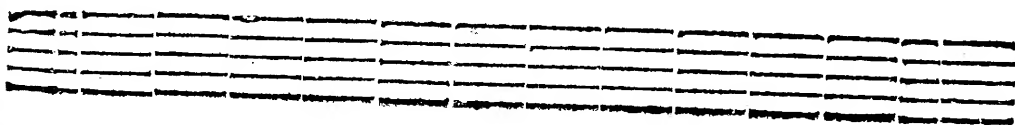
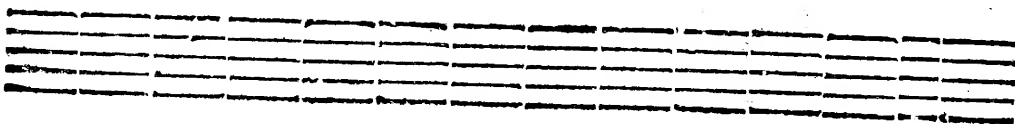
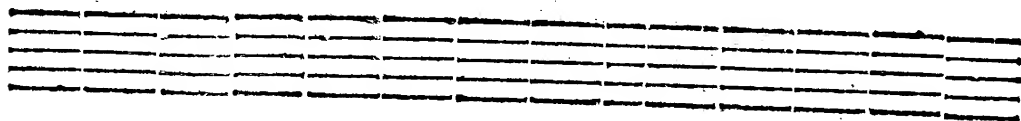
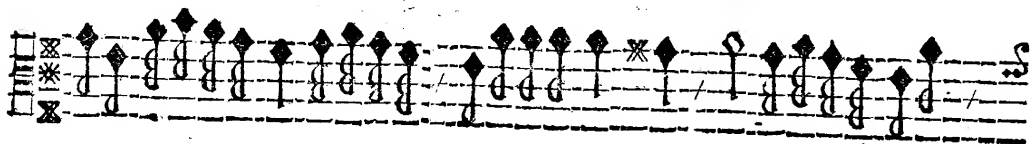




Verre



A handwritten musical score consisting of seven staves. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is written in a historical style, featuring diamond-shaped notes and stems. The music is organized into measures by vertical bar lines. Various musical symbols are present, including slurs, accents, and dynamic markings such as 'p' (piano) and 'p²'. The manuscript shows signs of age, with some ink bleed-through and irregular spacing between the staves.



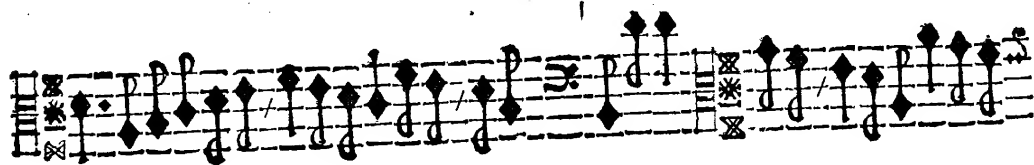
Suite

XLII.

Suite,



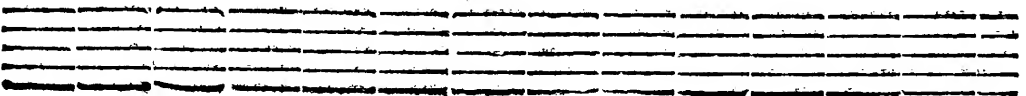
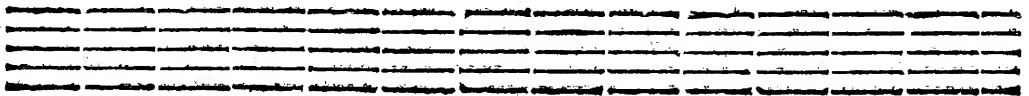
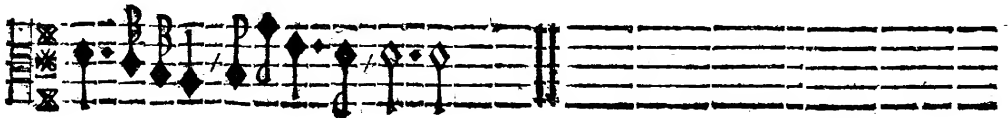
Allmandt.



XLIII.



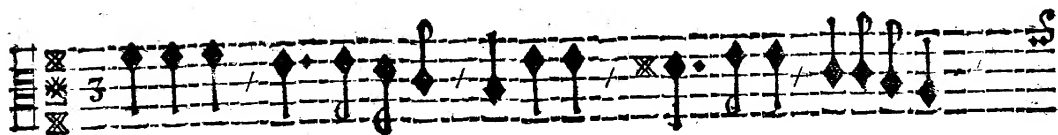
Courant.



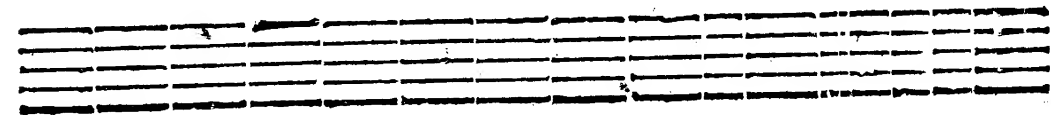
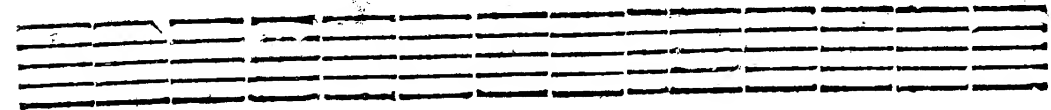
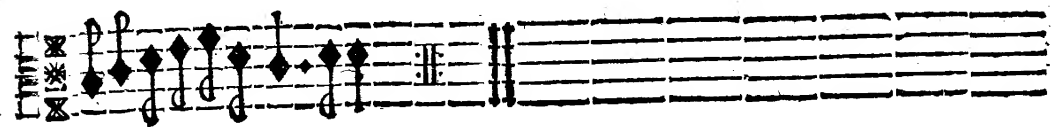
Hh

44 Sara-

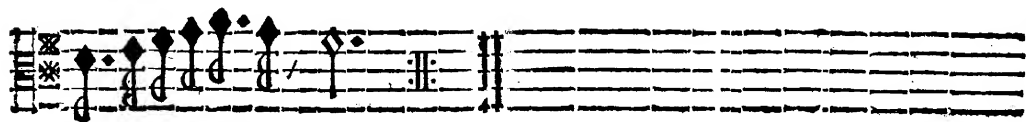
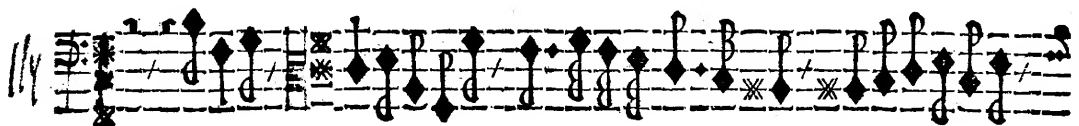
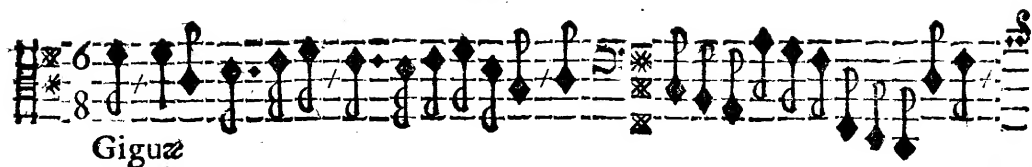
XLIV.



Sarabande.



XLV.



F I N I S.

Soli Deo Gloria.



